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- OLD DIXIE
- DOWN
- OH GIRL
- MAGGIE MAY
- ME AND JULIO
- DOWN BY THE
- SCHOOLYARD
- GIMME WEDDING
- SHELTER SONG
- I'D LIKE TO TEACH THE WORLD TO SING
- AM I LOSING YOU?

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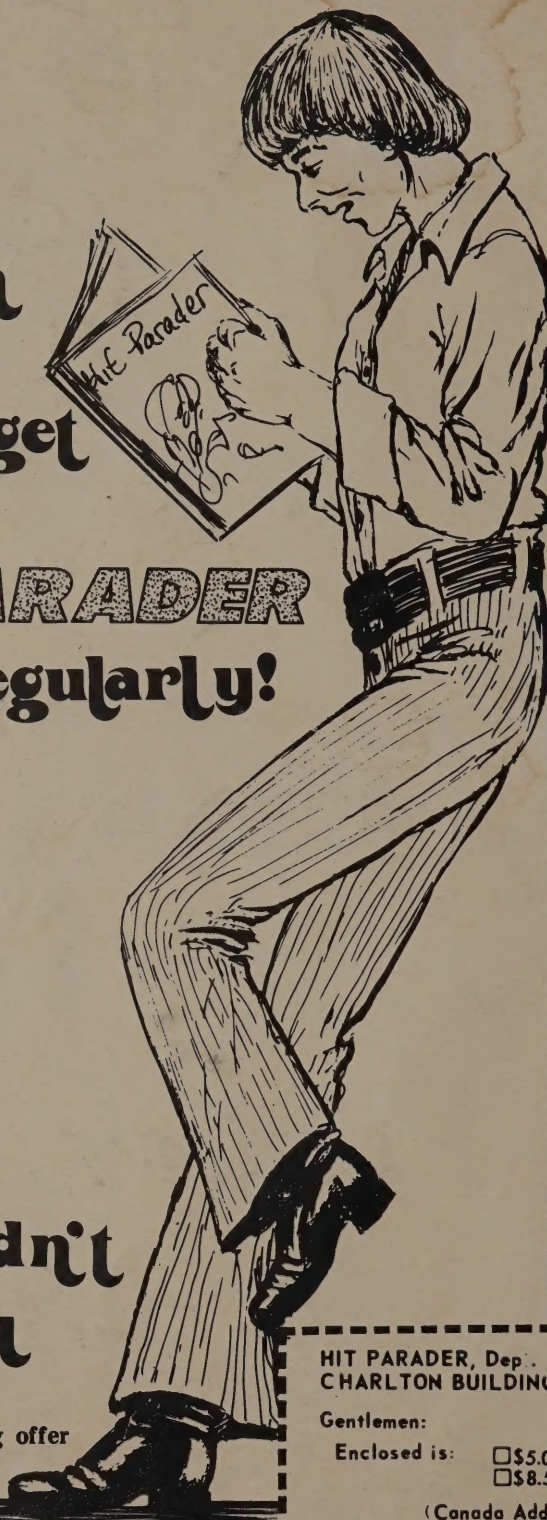
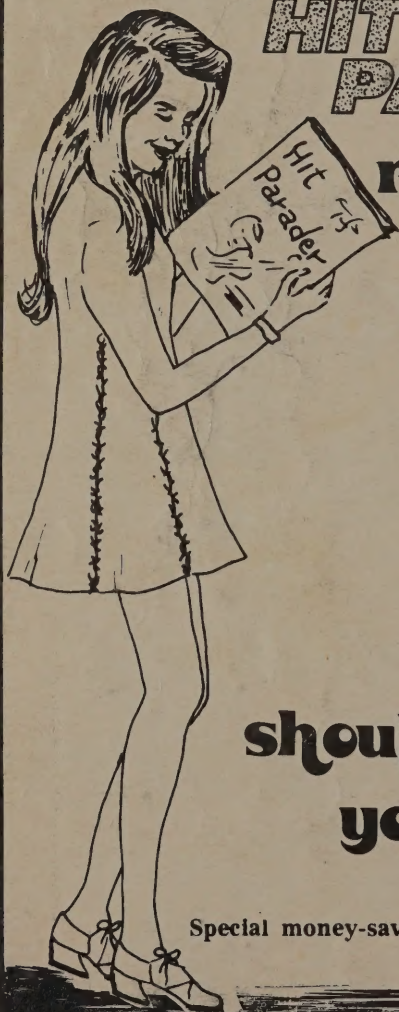
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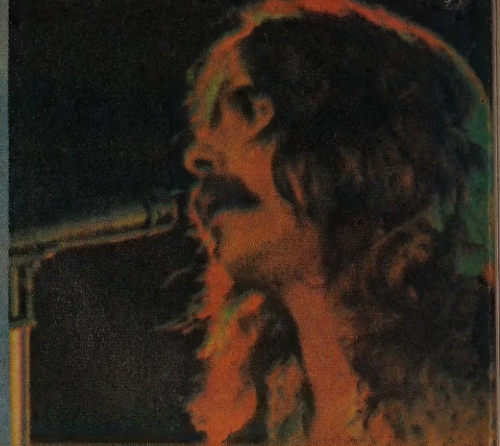
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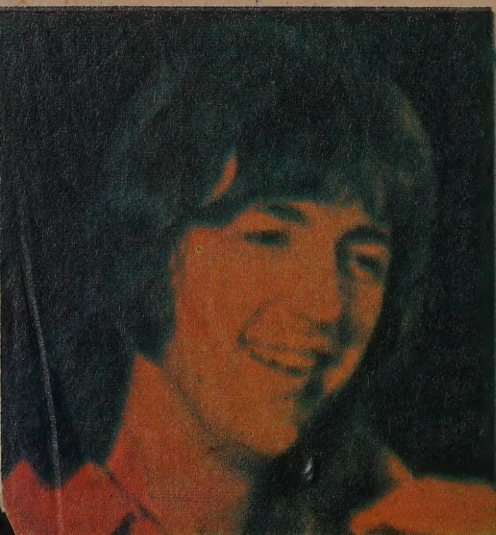
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HIT PARADER YEARBOOK, Winter, 1973, is the 13th edition of the monthly publication Hit Parader. Published by Charlton Publications Inc., Charlton Building, Derby, Conn. 06418. © Copyright 1972 Charlton Publications, Inc. All rights reserved. Printed in U.S.A.

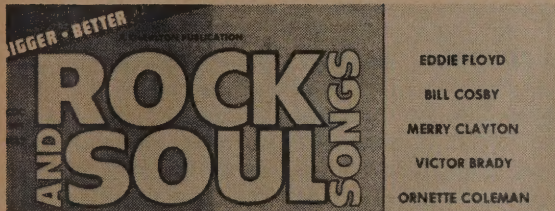




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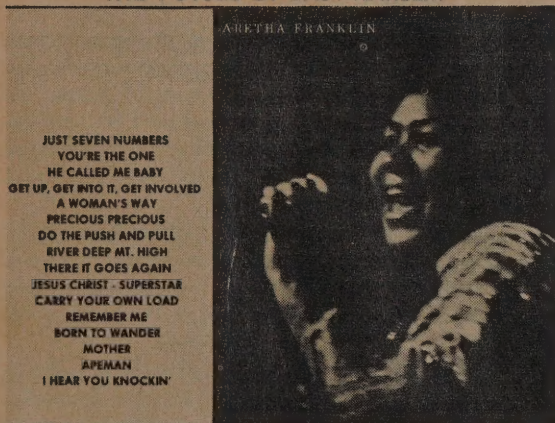
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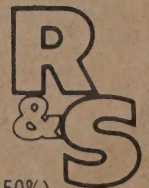
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# PAUL ANKA

## A Kid Dreaming

In the mid-fifties, teens were "keen on" the stroll, ponytails, rolled bobby sox, Philadelphia Bandstand, cashmere sweaters, and a young Canadian singer named Paul Anka. While the cashmere sweaters were being put into moth balls and the ponytails were becoming shags, Paul Anka was making the hard transition from "teen-idol" to adult entertainer.

The office walls in his sprawling Manhattan apartment are covered with a myriad of awards. Awards ranging from shiny gold records, marking more than 30 million in sales for dozens of nearly forgotten hits from Anka's "teen-idol" days, to citations for penning such songs as "My Way", "The Tonight Show Theme", "Theme for the Longest Day", and "She's a Lady".

Anka began collecting the awards in 1958 when he was an unsophisticated 15.

"I came to New York on money borrowed from my dad. He wasn't very happy with the idea," he recalls, twisting a strand of thick coal black hair from underneath a bolero hat. "Not that I blame him. I was a naive kid from Ottawa, and New York, well... In fact, I would up sleeping in a bathtub at the President Hotel. But my mother, she was always my ally.

"The whole thing happened so fast. One day I was a kid dreaming of being somebody, and the next I landed a contract."

Anka acquired his first recording contract in a rather fantastic way. He walked into ABC Paramount without an appointment and talked an executive into hearing a dozen of his compositions. The executive liked what he heard and signed Anka the next day.

Anka's bantam-sized body is rarely still. He is constantly jumping up to catch calls from two multi-buttoned phones stationed on a large paper-laden mahogany desk.

The calls are a curious mixture. His agent phones asking if the interview is going all right. Anka insists on private interviews. "If a man can't speak for himself, he is in real trouble." There is a call from Tom Jones. Earlier in the day, Anka tied up a business deal with Engelbert Humperdinck, Jones, and their manager Gordon Mills. The ar-

rangement calls for the absorption of Anka's music publishing firm by the group and the retention of Anka as an executive. The National Enquirer calls, requesting an interview which is denied. Various other calls punctuate the interview.

"I loved being a so-called 'idol,'" he says. "I know a lot of the guys hated it. Not me. Whenever it got me down — the traveling, loneliness — I'd think of all the kids who would have given anything to be in my place. Then any down feelings would evaporate.

"Of course, I was lucky. Several of the guys I worked with really messed up their lives. Many landed downtown all doped up and sick. Sure, we had grass, but we weren't into drugs. My father made certain conditions. If I broke any, no more show business. I was a minor and needed his signature on contracts. They were good conditions. I was put on an allowance; couldn't drink, smoke, attend wild parties. They were the type of rules any teenager would be expected to follow. Without them, I wouldn't have all this."

"All this" is ... a beautiful wife, and, as a close friend puts it, "interest in half of Manhattan's real estate."

Anka terms his present position a "renaissance."

"In 1964 we were all wiped out," he says. "If you weren't in a singing group, you didn't stand a chance. The Beatles, Stones — all the English groups—took over the charts and the music industry.

"As far as finances were concerned, I was doing better than ever, playing the big clubs, touring Europe. But I wasn't happy with my career. I hadn't written a song in three years."

Anka has always been more interested in composing than singing.

"Writing a song is like giving birth," he reflects. "You worry over it, nurture it, hope for it, and then stand back to

see if it will make it.

"Anyway, I felt 26 was too young to retire. Hell, it would drive me crazy. I have to work to survive, to function. There were moments when I felt washed up. Then I wrote 'My Way'."

He considers the writing of the now standard Frank Sinatra tune the rebirth of his career.

"Before that, people in the business were saying, 'so you had a string of hits when you were a kid, what can you do now?' You are constantly proving yourself in this crazy, wonderful business.

"A lot of performers make apologies for or rap their early work. I won't. It would be easy, of course," he says. "The lyrics weren't exactly immortal, but they were foundations for later work. The early years were very good to me.

"After 'My Way' hit, I was asked by all corners to write songs. When a song makes an impact, everyone wants the same thing. I try to tailor my songs to the individual."

While he has been able to turn out hits for the likes of Sinatra, Humperdinck, and Jones in the last two years, Anka has been unable to do the same for himself.

"This is a sore spot with my record company," he concedes, "but I just haven't been able to find Paul Anka's bag. As taken as I am with my ego at some moments, I simply can't see myself seriously singing 'My Way'.

"It is a song for an older man. One who has really lived. I'll have to wait awhile. But I'm sure I'll find the right groove for myself."

Anka was right. He recently changed record companies and is riding the crest of a big hit.

If Anka took a long time to rediscover the right niche in the recording industry, he never really lost it in the night club scene. In the past few years, he has filled main rooms in Caesar's





**Palace, the Waldorf, and the Fountainbleau, among others, and the immense Olympia Concert Hall in Paris.**

"At 18, I was the youngest performer to appear at the **Copa**, and did three shows to boot," he recalls. "At first, I drew mostly teens. When my songs stopped hitting the charts, I didn't draw hordes of teens anymore," he says ruefully, "but I kept at it.

"I refused to be demoted to small rooms or lounges. If I couldn't work the big rooms, I wouldn't work. It paid off.

My image has changed. I am not alienated from conversation or compliments. People in the industry used to consider me a 'kid.' Now they feel I'm a talented, music-orientated entertainer," he flashes a wide dimpled grin. "It is a good, comfortable feeling to be respected by those you respect."

At 30, Anka has been a composer-

entertainer for 15 years. None of them have been spent at the bottom. He likes to say "there have been gaps." While he loves the business, he has set a limit.

"I'll probably quit performing when I'm 40. I'd like to try other areas, maybe producing plays or movies. But, 25 years of hustling is enough. Anyway I want to quit the business. I don't want the business quitting me."

□ L. HIRSCH



# TOM FOGERTY

## HANGING OUT

There comes a crucial moment in everyone's existence when they have to stop whatever they are doing and take stock of their life - what has come to pass and in what direction the future must take.

For Tom Fogerty it was an all important decision whether or not to quit America's most successful rock band Creedence Clearwater Revival after a decade as a founder member and go it alone.

Quite expecting a change in character or some deeply profound reasons from Crunchee (as Tom is known) I must admit I was completely taken aback by his words.

Said Tom in Berkeley: "It's completely madness-sheer lunacy-it's Tom Fogerty's freak out summer in Berkeley.

"I'm just having myself a good time, a real good time I suppose. You could say I hang out and drop into clubs around San Francisco and the area to gig with various musicians and bands. It's just great because I go up on stage as just another guy in the band.

"I've played with the Grateful Dead and also their guitarist Jerry Garcia, and Elvin Bishop. I'm more or less jamming around and doing a few smaller clubs as a solo."

So this was Tom Fogerty in the process of own-thinging. I probed a little further.

He commented: "Oh no. I'm not trying to do a Lennon or a McCartney. I'm just doing the things I want to do. More or less it's like an evening we all spent at the Rock and Roll Circus in Paris when we got up and jammed with Edgar and Johnny Winter when I was with Creedence.

"I'm just playing the kind of music I enjoy best. I usually sing an old Hank Ballard number, 'Annie

Had A Baby,' My Babe,' 'Slippin' and Slidin', 'See That My Grave Is Kept Clean,' 'The Night They Drove Old Dixie Down' and a song called 'WPLJ.' "

The latter he informed me was a reference to Port and Lemon Juice, a concoction that was popular in 1954 on the West Coast for doing one's head in!

Apparently Tom has now become a regular and familiar figure around the small and healthy club scene in the San Francisco bay area.

"The scene over here is beautiful," Tom enthused. "You can play a different club each week end, places like the Matrix, the Keystone Corner and the New Orleans House."

By now it was obvious that Tom wasn't on a solo star trek or sating an oversized ego. On his very own admission it was the first time in years that he was completely relaxed and playing for the sheer hell of it.

"You know it's strange, for sometimes there's only 25 people in the club. Then when word gets around that I'm playing, you get a capacity crowd of 400 the next evening. Which is really something else after playing before half a million at Woodstock," he admitted with a laugh.

However not all of Tom's time has been spent in and around these clubs. For in company with Merl Saunders on keyboards and drummer Bill Vitt, Crunchee has been in the recording studios with the result that a seven inch slab of Fogerty (Tom) rock has been released, "Goodbye Media Man."

"Apart from doing the vocal I also played lead and rhythm guitar on the record. But at the moment I'm only recording if and when I feel like it, which maybe only once a year. But I've got some plans to record a session in one of the clubs using

Fantasy's 16 track mobile unit. That would be much nicer and much more fun than in the studio.

"As yet nothing has been decided, for to tell you the truth I haven't any other plans except to continue just making appearances on the local club circuit. I'm not looking any further than that and change from day to day. I just enjoy the fact that people are coming along to see me and that I've got an opportunity of meeting and playing with some very down-to-earth people who aren't on any kind of personal trip.

"I'm doing this purely for fun and not for the money."

It was only natural that our conversation would turn to the reasons why Tom decided to split from Creedence at the height of their international success. Tom admitted that it was a combination of both personal and professional motives that decided him.

"Now I can look back at it all and I can truthfully say that I'm absolutely sure that I made the right decision to quit Creedence when I did. It was all too frustrating for me to take any longer that there just wasn't any room in the group.

"I didn't realize this until the very end, that I was working under these conditions. At the time I couldn't see it because the group was so busy and doing so well.

"Now I'm on my own and I feel so much better. My playing and my whole attitude towards everything is so much better....it's definitely more positive.

"There are no hard feelings between me and the group - we see each other at least once a week when we are all home."

However the fact that Tom is a family man with growing children also helped to influence him. Life on the road with a highly successful travelling band is often beset with periods of extreme loneliness and the most unexpected pressure. Long distance phone calls and scribbled





postcards can never compensate for the feeling of walking into one's home and being greeted by one's

family.

As Tom Fogerty, the ex Creedence and solo man put it: "I'm really

happy."

"I can go home after a gig every night." □ ROY CARR



# TOM FOGERTY







ELTON JOHN—recording his latest album was like a 'Motown hit factory.

The day someone tagged the word Superstar alongside **Elton John's** name, was the day they signed his death warrant.

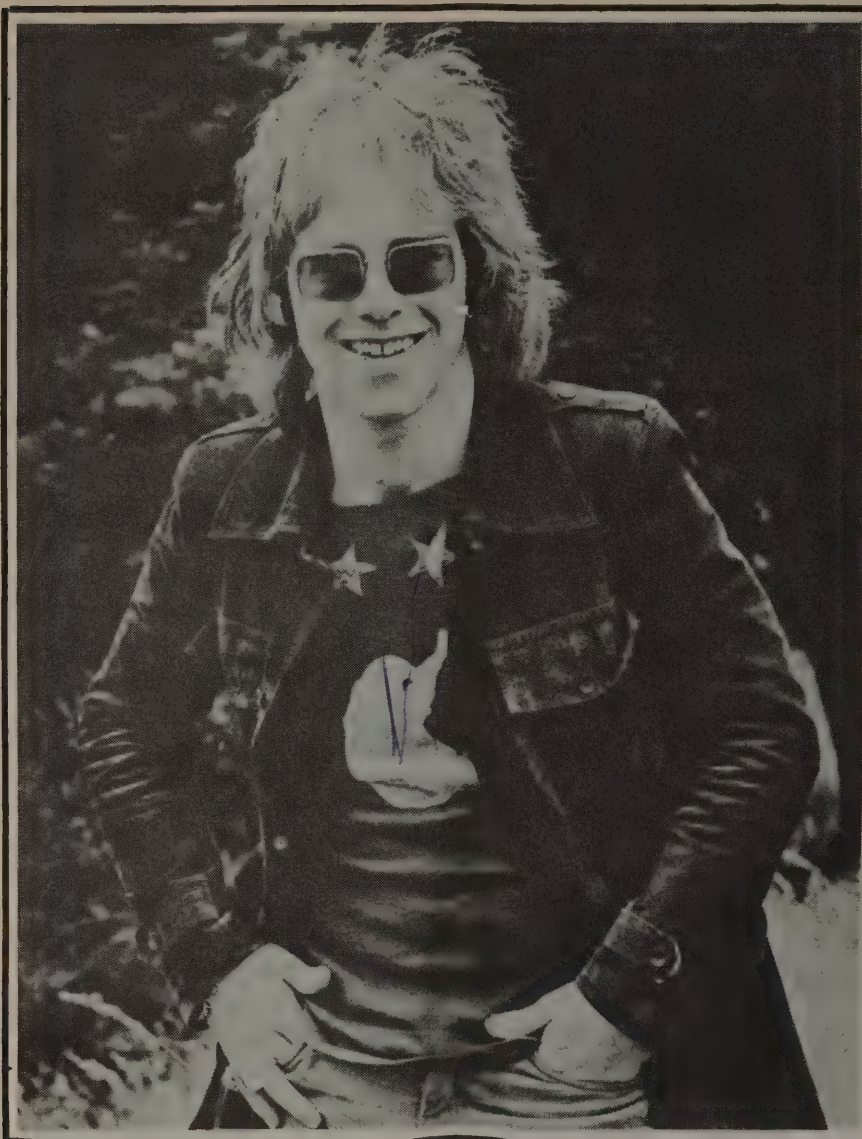
People expect Super things from Superstars. They don't make allowances for bum gigs, because Superstars don't play bum gigs.

Subsequently the downfall of **Elton John Superstar** began. If there was any mud to be slung, Elton John was the nearest target.

Only now therefore is Elton John, singer-songwriter (no Superstar tag) into his second wind. He seems unaffected by the adverse criticism. Obviously some of it hit home but he remains remarkably unchanged and not bitter towards his critics. He did, though, retaliate in a small way; one track on his "**Madman**" album, "**All The Nasties**" was dedicated to the Press.

# ELTON JOHN Unaffected





He says: "It's a very tongue in cheek number. I just said to **Bernie (Taupin)**, let's write a song about the Press and call it 'All The Nasties' because at that time we were really fed up.

"You do get hurt—but only for about five minutes. It's no good moping about it. You have to take the good with the bad, otherwise you shouldn't be in this business. Sure, I think I've had more than my fair share of criticism but that's all right with me. I think now I've got over the bulk of the bad criticism—I hope so anyway."

"**Madman Across The Water**" was a disappointment to Elton John because it didn't make the album charts

in Britain. He comments: "I was disappointed because I know with the sales it did, it should have got into the charts. I wouldn't have worried if it didn't sell at all but it did sell. Not as well as we hoped, of course, but I really think it was because we stayed away from England.

"**Jethro Tull** did that—they did a year in America and they'd always had No. 1 albums in England. And when they released an album after they returned, it didn't do as well.

"**Madman**" sold over 40,000 and is still selling and the other two albums have done nearly 100,000.

"I think the fatal mistake last year was concentrating on

America and neglecting England, I don't think you can neglect England because there's always someone who can step into your shoes. Like this time a year ago we had two albums in the Top 5 — well, now **Cat Stevens** is in there."

The latest Elton John album was originally going to be recorded with the **Rolling Stones** mobile recording studio—but the plans were changed.

Says Elton: "It was so complicated—it would have meant having to hire a house and hope that it had good acoustics. That's a bit of a risk. Then somebody told us there was a good studio, **The Strawberry Studios**, outside Paris. Eventually we recorded there, chateau, where the **Grateful Dead** recorded last year.

"It worked very well because everybody was able to live there. I've never done an album like this before. Usually it's done in the studio with session musicians.

"This was the first time that **Dee, Davey, Nigel** and I have ever recorded together.

"We rehearsed for about seven days and Bernie and I wrote most of the songs over there. Only two numbers were written before we went— all the rest were written in three days. It was like a Motown hit factory. Literally. Bernie upstairs, me downstairs and the band playing. I really enjoyed it. I couldn't believe how everything began to flow.

"We'd got to the point of writing where nothing flowed any more and I was having a really hard job writing one song a week. Whereas sometimes I was writing five songs a day earlier. I think everyone gets to this point — even people like **James Taylor**. If you work on the



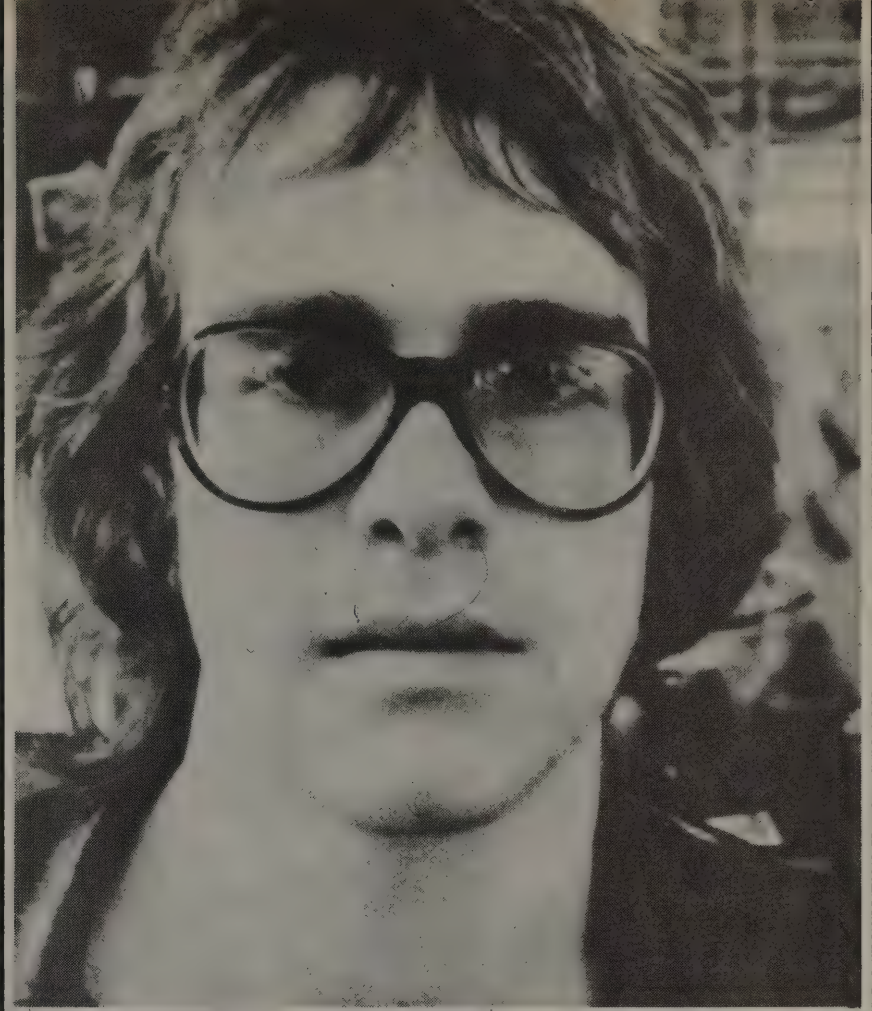
road, a lot of your writing is always affected. I saw **Cat Stevens** and he said he felt exactly the same. He worked a lot last year and slowed down because of it.

"On the new album there's no orchestra and there are rock 'n' roll tracks which we've never done before on albums. I don't want to say it's the best thing I've ever done because that's what I said and felt about 'Madman' but people didn't agree. It's just that with this album nobody can turn round and say, 'Oh, it's Elton John and his bloody 100 piece orchestra again.' There's one title **"I'm Going To Kill Myself"** that has tap dancing on it. A sort of vaudeville number. I guarantee the numbers on the album will get many covers because the songs are more or less light pop.

"If I could write like **Barry Mann** I'd be instantly happy. For me, they are the best kind of songs because they last for years. Remember **Bernie** and I have only been writing together for three years — we're still really novices.

"The **'Madman'** album was wrenched out of us because we had to produce an album for our record company and we'd only done **'Madman'** as far as the songs were concerned. Usually when we do an album we've got a stockpile of songs we can choose from. But because of the touring we didn't have the stockpile. That's one reason why we are going to cut down a bit on touring. It does slow up writing. Even the days off you just want to die, collapse into bed and never get up."

**Elton John** ran into criticism over his style of stage dress—even comparisons to **Liberace** were made about this he says: "People can compare me to whoever they



like— I just think it's a bit of fun. I couldn't go out on stage in a pair of grotty denim jeans and a moustache and beard and sit there and be serious. I just don't do it. It is glamor, what I wear but it isn't show bizzy. I'm just sending up show business— I hate show business. I hate the 'And now here's so and so with...'

"I don't think people take my dress seriously. **Rod Stewart** is exactly the same—he's very flamboyant and wears pink satin suits and that's show biz and yet it's not. You can't say I'm show bizzy—I'm so bloody clumsy and there's nothing graceful about me with a pair of flying boots on.

"I take my music seriously though—I'm very into what I'm doing. But even that you can't take too seriously. I've never regarded pop music as an art form. I think it's just

entertainment and I think that's why pop groups are coming back, because people are fed up with the moodies and they'd rather go out and have a good time. I know I would. I'd rather go and see a James Bond film than go and see a film that made me think. It's got to the point where you go out and you're made to think about everything.

"I don't think people are entertained any more. That's why the **Faces** score because that's what they do—entertain.

"I'm not a serious performer anyway. Just somebody who is having a go on the piano. I do the best I can. I never wanted to be a performer anyway. I just wanted to write. I don't consider myself as a dedicated performer— I can't see me performing until I drop dead." □ **JULIE WEBB**



# NOEL REDDING



NOEL REDDING, center, with the Jimi Hendrix Experience. The start of it all.



# Trying Again

Noel Redding.

From playing bass in a series of struggling unsuccessful English groups, he went to the Jimi Hendrix Experience. An unfortunate incident led to him quitting. He formed Fat Mattress only to find that turn sour on him. His friend Jimi Hendrix died. He tried to make a go of Fat Mattress again but that didn't work. Now he is being pursued by the tax man.

It might well sound like a sob story but that isn't the way that Noel looks at it.

If anything it has given him more enthusiasm for his next venture: a group called Road.

When Noel and I talked he was in a somewhat somber mood, particularly when discussing his past musical history - understandable when one realized what he had to give up, including the house in the country where we talked!

"The last gig I played with the Experience was in Denver, in August sixty-nine," he recalled.

"That was the highspot of my career because it has just gone down since then. I was in the hotel prior to the gig and someone said Jimi was getting a new bass player - the next day I just went back to England. He wouldn't tell me himself but we were friends. Friends up to the day he died.

"There were no bad feelings.

Before Jimi's death there had been talk about Noel Redding rejoining the Experience. He had completed an album in America with Roger Chapman, Lee Michaels and a few other people and stayed on there when Jimi began what was to be his last ever tour.

Noel was waiting for the phone to ring and hear the voice that would get him back with Jimi and Mitch Mitchell.

It did ring ...

There were quite a few people

in Noel's lounge as we talked. When I asked what happened when that phone rang they all went a lot quieter, more solemn,

Noel told me: "I heard at eleven a.m. in New York about Jimi's death. A friend of mine, a chick, phoned me and said 'A friend of yours is dead.' I said, 'Who?' and she said, 'Hendrix.'

"I just went out and got drunk in New York."

That was the final blow for Noel who packed his bags and returned to England to find "my wife dragging bread off me and the tax man waiting. I had to sell both my cars and a lot of personal possessions.

This January, Noel tried Mattress again without success. He played me the last track he ever recorded with them, called "Long Red" which he, and I, think could be a single hit. But in January Fat Mattress had almost had it and the man who was accustomed to living in style with the best hotel, VIP treatment, girls galore and all the fringe benefits that come with being a member of one of the world's top groups, found himself almost broke.

"Jimi had lots of pressures and he used to get out of it more than I did. Recording sessions were long and tedious - we'd put down a track and he'd want to do it 20 or 25 more times and I didn't dig all that.

"We used to have big arguments in the studio but it never affected our friendship because in the end it would all be okay.

"I wanted to write a lot more and occasionally we wrote things together. Jimi was virtually the leader of the group - he used to show me riffs and I didn't like being shown riffs but that was just his way of doing things."

Noel paused and lit another cigarette. He went on: "Every group has its disagreements and though Jimi and I argued it never

came to much. We'd sit up all night sometimes talking, jamming, writing, whatever. With bottles of Scotch and things flying about and chicks running in and out. If we felt like eating we'd ring room service.

"We never worried about food that much.

"If sometimes he'd put some of the burden on someone else's shoulders instead of leaving it all on his, he might have not got so tensed up and depressed about things."

"This February I had \$2500 left out of the \$110,000 I once had, so I took my mother on a Caribbean cruise," he said without the faintest hint of self sympathy. "With the money owing me from royalties and other things I reckon I'm worth \$625,000 but it's difficult getting hold of it.

"I've got absolutely nothing now - things just got worse from the day I left the Experience."

Noel Redding has one thing in his favor - a never say die attitude. He formed Road with former Rare Earth lead guitarist Rod Richards and drummer Les Sampson. They were rehearsing for a while in Noel's studio mainly for the benefit of an American record executive and an Australian promoter and everyone was impressed. With his customary cheerfulness - the doldrums having passed for the time being - Noel commented: "This band is going to be really good ..."

Noel Redding.

He isn't sorry about what was and is no more. He still summons up enthusiasm for what might have been.

"If we, the original Experience, had done one more tour we would have been even more of a legend than we are now," he stated quite firmly.

"As things are now ... well, it can't get any worse. I feel I'm starting from scratch again."

□ RICHARD GREEN

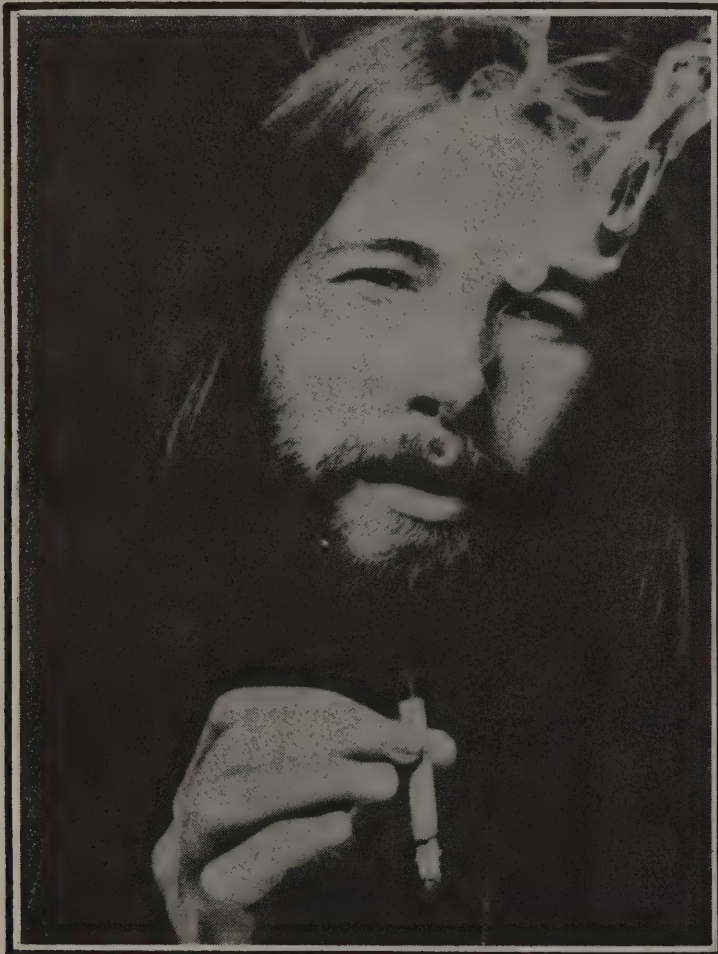


# SAVOY BROWN

## Involved

"I joined the band last May and it was a drastic change for me because at that time I had become totally disillusioned by the music business.

"I was fed up, I was on the verge of finishing for good and after nine years as a professional — for want of a better word — it was a bit of a jolt."



DAVE WALKER

The speaker was **Dave Walker**, the present vocalist with **Savoy Brown**. He joined the group from **Idle Race**, a local

group working out of Birmingham, England.

"From the previous band to Savoy, it was musically a big change. But not a big change personally, because the music they were playing was the kind of thing I liked and always would have liked to do — given the opportunity. So I couldn't say it was a change, more a pleasant surprise. At last I'm doing something that I really wanted to do."

Seven years in existence, founded by **Kim Simmonds** and now with nine albums behind them, a new one in the making, countless American tours, Savoy Brown's line up has changed as often as a railroad timetable. The present members (at this writing) are **Dave Bidwell**, drums, **Andy Silvester**, bass, **Paul Raymond**, keyboards, **Dave** and guitarist **Kim**. They're virtually a new band.

Continued Dave: "Really it was a good thing, because we started more or less from scratch as regards personalities and getting together. I think a lot of that has gone into the music because everybody has had an equal part in the way the music policy of the band has gone."

Their album, "**Street Corner Talking**" is virtually their stage act. In the few months since they came together, there was only time for a few gigs here and on the continent — then the album was made.



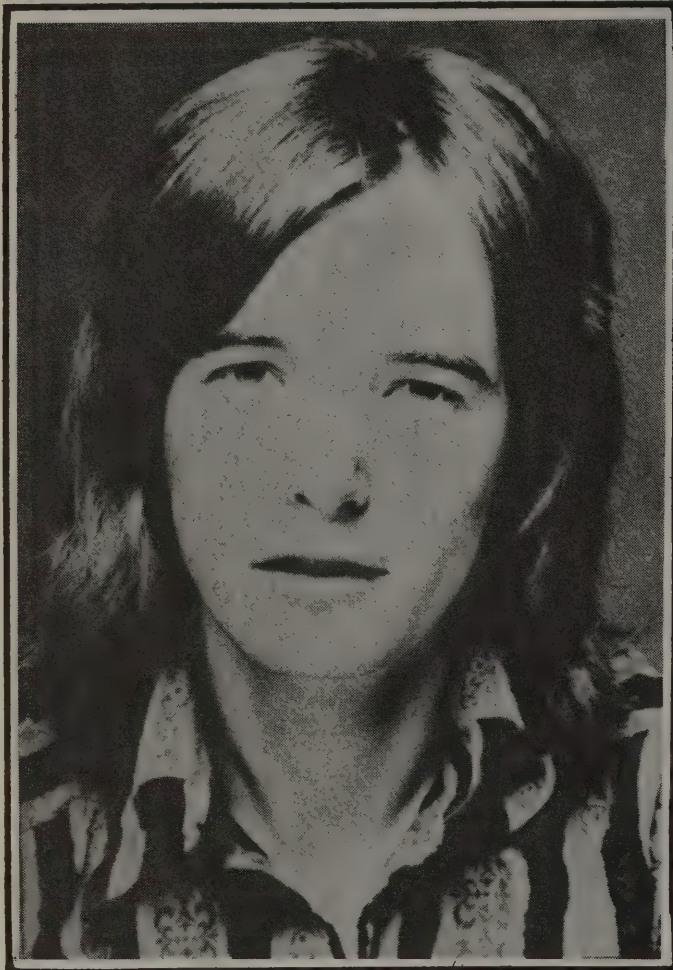


SAVOY BROWN

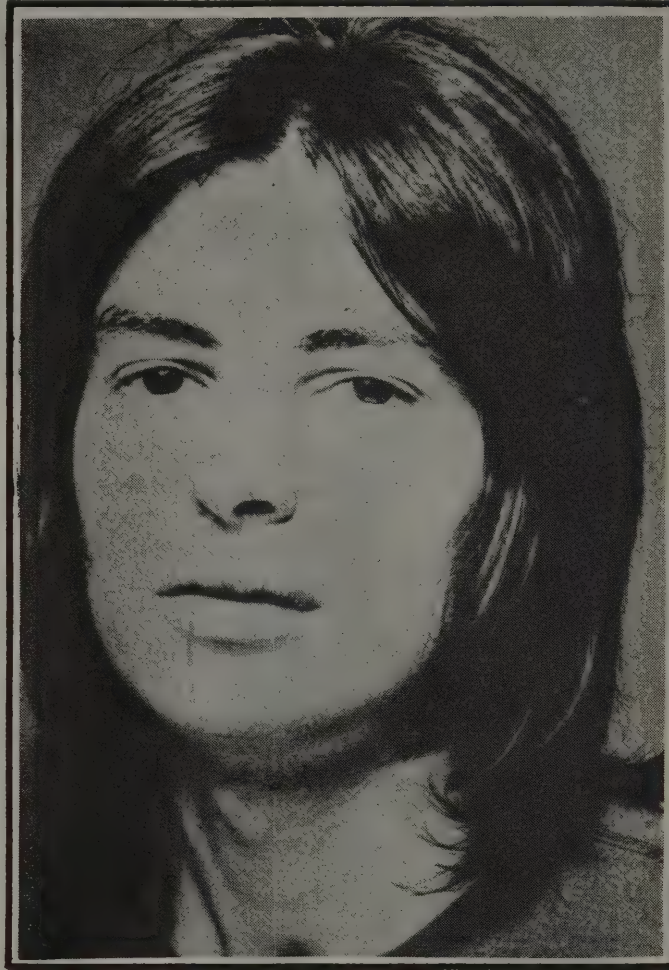
"We had to do the album quickly to coincide with an American tour. Because of rehearsals and everything else, it went off

smoothly. There was no problem — no problem at all. We just did it and that was it. It was just like second nature.





KIM SIMMONDS



PAUL RAYMOND

"I realized for the first time in my life that I was actually working. I was actually involved 100 percent. I think, on reflection, that in the past, I probably played at being in a band as opposed to treating it with 100 percent dedication and self application."

Few people in Britain have accepted Savoy Brown. They have no massive following and, although the name is familiar, the group is something of an enigma in their home country.

Here in America, it is different. They tour and top bills — headlining over groups that are much stronger than they are in terms of audience appeal in England. It took Dave Walker two weeks to realize the strength of Savoy Brown in the U. S. It has had an effect on his singing.

"I certainly learned a lot in our seven week tour of the U. S. I got a lot of confidence back. We're all trying to improve — everyone in that band works for each other, whether it's in the studio or on stage, we all think with the band in mind."

But they still can't breakthrough in England.

Manager of the band, and brother of Kim, **Harry Simmonds** can't explain why but adds "We are not a trend band, who follow particular models of music as it gains in popularity."

They will not be hyped.

But Dave passionately wants to make the group a success in England. He says: "Why can't people understand that a band is a band and you play your music and the music is the most important thing. Not trends."

"All of us in the band would like success in England. This is from Harry right on down through the band and everything. I think we'd like success in England for personal satisfaction. It would be nice because I think everybody wants to be a success in the country they come from."

So from this point in the group's career it's Operation England. They will embark on a major British tour soon.

Explained Dave: "What we're striving to do is show the kids in England exactly the same show



that we do in America. We're not going to try and change the program because it's an English tour. We're going to show them just what we're like in America. And we want them to come and listen to us objectively and give us a chance."

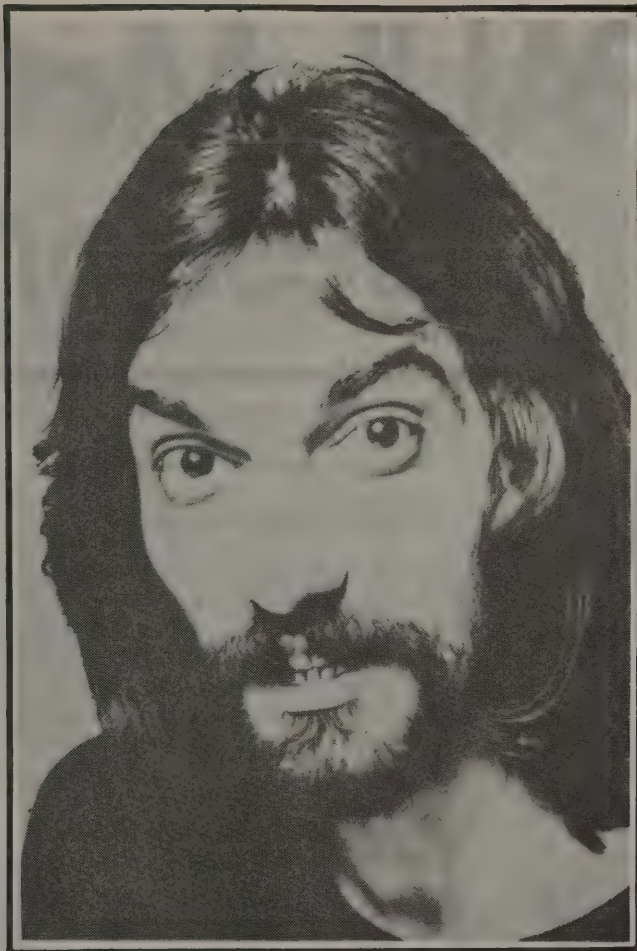
This could be described as Savoy Brown's last stand. Tickets will be normally priced because a year ago Savoy Brown went back to the English small club circuit, just to let people listen to the music. But that didn't help particularly and they have no intention of trying that again.

Added Dave, the epitome of frustration: "I've played in bars, little bars. I've played in clubs in the English Midlands where you get punched in the mouth if you don't know the latest Top 40 hit. I've done all that.

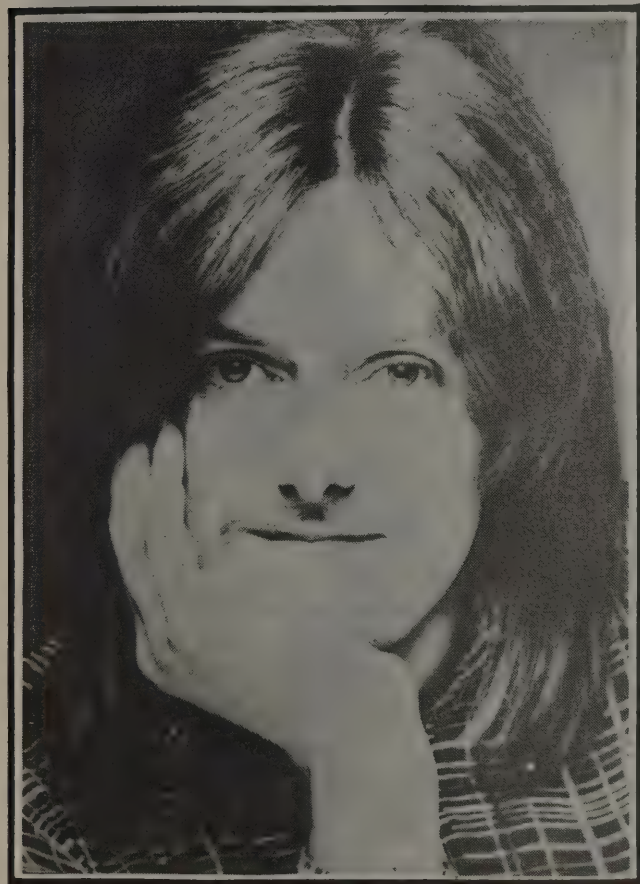
"I've been through everything, every part of this business.

"Now I feel that if I come back here and I started playing in small clubs again, I might just as well go back to being a construction worker.

"That's the truth, that's the God's honest truth. You can play these small clubs until you're blue in the face. I'm not putting these places down but as far as a performer is concerned who has been in it all this time you could still do all that and just get nothing for it — nothing for your trouble at all. No



DAVE BIDWELL



ANDY SILVESTER

success. No nothing. Are the press interested in who is playing at your local rock club next week?"

But what happens if the British rock public don't want to know about Savoy Brown?

"Then we'll all feel very sad about it and I think we'll lower the British flag over Great Britain to half mast and we'll go back to America three or four times a year and we'll just work there.

"It's the most honest attitude — it's the most realistic. This may sound very unpatriotic but if we're not accepted after we've given the British kids a chance to see what we're about, if it doesn't work, why should we stay there and kind of milk a dry cow?"

Although manager Harry believes Savoy Brown will be big in Britain in three years time, is the music strong enough to get them there?

Dave has no doubts: "I think it's strong enough because it's honest music. It's not pretentious music. It's meant so that kids can come along knowing that they haven't got to think too hard. Knowing they can come along and have a good night and a good concert.

"They can go home satisfied and pleased and that's why I think it's strong enough." □ TONY STEWART



# PAUL McCARTNEY

## Session View

- "It always came out Paul McCartney regardless of the suggestion"

- "It was done in the way, there was no freedom"

- "Linda handles the business"

"All I remember is getting a phone call from Linda McCartney addressing herself as 'Mrs. McCartney' and I said 'Who?' She said 'My husband would like to meet you' and I said 'Did I ever work for your husband before?' She said: 'This is Linda McCartney and my husband is Paul McCartney', like I was supposed to know Paul McCartney was calling my house, that kind of thing. She didn't make it clear what they wanted me for, I thought it was a meeting or a recording session, but it turned out to be an audition."



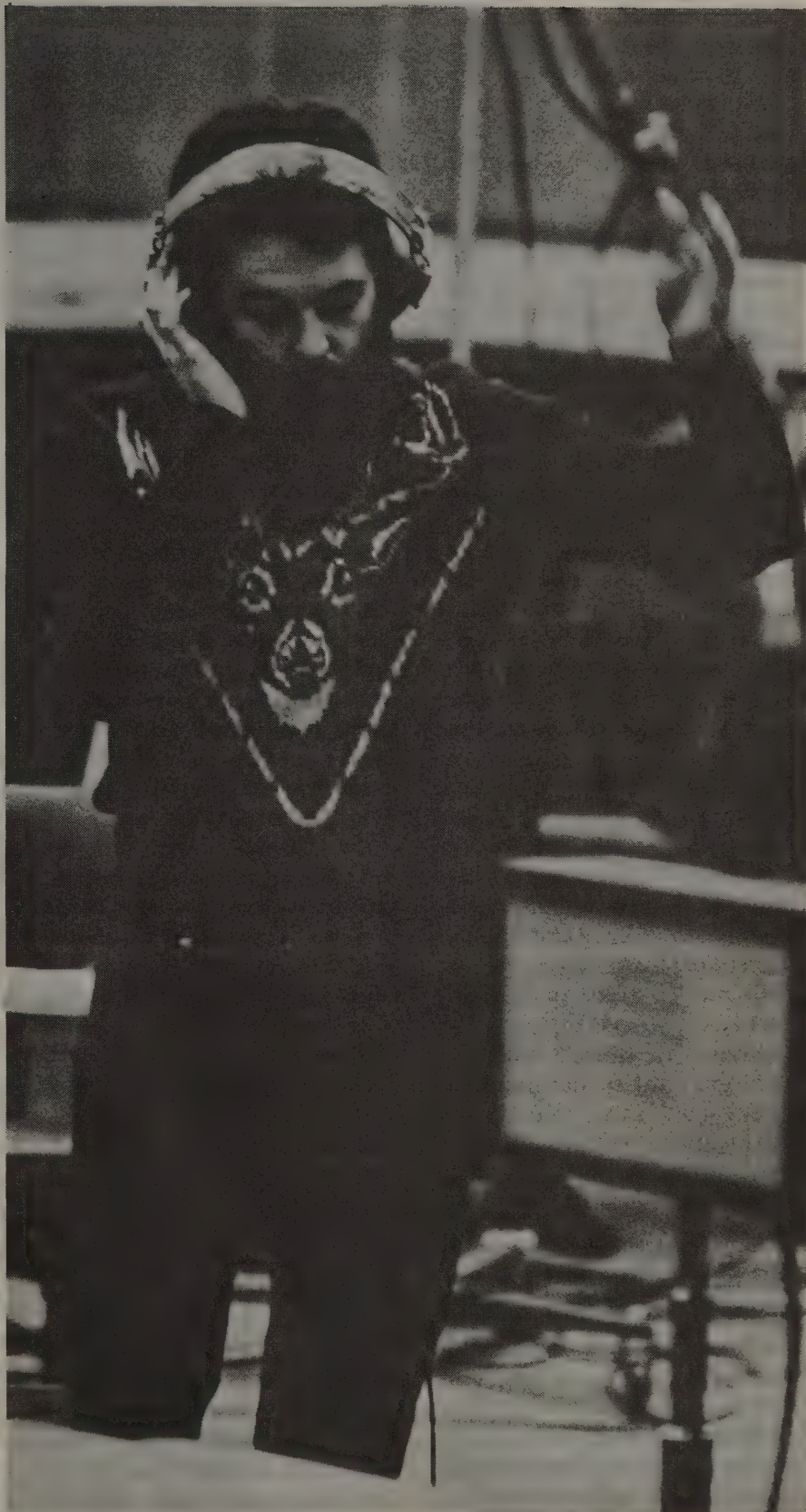
PAUL AND Linda McCartney—partnership



That was the start, for **David Spinozza**, of his association with **Paul McCartney** in New York when they recorded Paul and Linda's album, "**Ram**." David, aged 21, is a studio musician.

He's been a session musician since he was 17. In an average week, without even trying, he can make \$1500 and a lot more if he does more sessions (the union rate for a musician in New York is \$90 per three hour session). He's rated as the top session guy, but not only that, he's rated as being the most original exciting imaginative and broadest guitarist in the business, alongside **Hendrix**, **B. B. King**, **Clapton** and every heavy you can think of. He can play anything, but whatever it is, it's **David Spinozza**. He started out in the Black scene, learning from an upright bass player who taught guitar in music stores. He had a guitar when he was 6, played through school and is now studying the classical guitar. He's the guitarist on **Freda Payne's "Band of Gold"**, in fact he's on just about everyone's record.

When he and Linda got it together on the phone he took down an address. "So I went to this place on 45th Street, some dirty loft, and they must have been there for three days auditioning people. I'd heard that some of the studio guys had given them a hard time, which I really didn't want to do because I wanted to work with him. So when I get there, there's 3 guitar players, but you had to be called, like you couldn't walk in off the street with your guitar. He introduced himself to me, with a three-day old beard and we're alone in this gigantic room, and there's nothing but am-



plifiers, piano, drums - and Linda. He wanted me to play something. He played a blues, and a solo and some folk and said he wanted me to do that.

I played it and then he just said 'Sorry I couldn't spend more time but I have a lot of people to see ... blah blah', so I said 'Fine'. As soon as I got



home the phone rang and Linda wanted me to do the sessions the following week.

"The date started out going really smoothly, but then what was happening was that although originally they had told me they wanted me for four whole weeks, days were getting cancelled out and they weren't booking definite dates. So I had to keep asking, not to be a drag, but to keep my book straight and to know what other work I could take. I kept asking but I wasn't getting a straight answer. Finally, after I hadn't heard from them, **Linda** rang me up, on, I guess, a Sunday night and wanted me to do all the following week just like that. I couldn't, because I'd asked if we'd be working and they had said probably not so I'd taken other dates. I'd told them that I couldn't keep every week open because when **McCartney** goes back to England there are other people that call me all year, and they are going to keep me eating, not him, although I'd love to do his sessions. So she calls me the Sunday evening, and I said I could make two of the days but not all five, and she got very indignant, I guess. That's the vibrations I got. I got vibrations like 'It's **Paul McCartney's** session you're supposed to keep your life open indefinitely'. Now evidently they're not hip to the New York scene. Maybe in England it's a looser kind of studio scene. In N.Y. you take dates, you do them and you don't cancel out on other people and you don't keep weeks open not knowing. It's a business as well as an art. So finally I just did those two days and the next week I still couldn't get a straight answer, and it seemed I was dealing with **Linda** not with **Paul**. She just really speaks for him and

handles the business and wouldn't let me talk direct to him to sort out what he wanted.

"Then she called me one day, having told me the night before we'd be working and just cancelled out the day after I had turned down work. She said they were going to do over-dubs. So I guess they got bugged at me trying to find out how I stood.

"The studio was fine, **Paul** knew what he wanted. I think the whole album was done in the same form as the **McCartney** album, only we played the parts for him. It was done in the way there was no freedom. We were told exactly what to play, he knew what he wanted and he just used us to do it. He just sang us the parts he wanted and the tune developed as we went along. We added things, we made suggestions, but I would say that two out of 10 times he took one of our suggestions or at least if he did, he modified it and made it into a **Paul McCartney** sounding thing. It always came out **Paul McCartney** regardless of the suggestion. "**Linda** didn't have much to do in the studio, she just took care of the kids. You know the kids were there all the time. Every day. They brought the whole family every day to the studio, and they just stayed no matter how long **Paul** stayed. If he was there to 4:00 in the morning, everybody stayed.

I thought to a certain degree it was distracting. It was a nice, loose atmosphere but distracting. **Linda**, I really don't know what she did in the studio aside from sit there and make her comments on what she thought was good and what she thought was bad.

"My personal opinion is that everybody, especially in

the music business, when they finally find an old lady that they really dig, they try to get her into everything, which I don't believe in. It just didn't make sense to me. She sang alright - I heard some of the things she sang on the album. She can sing fine - like any girl that worked in a high - school glee club. She can hold a note and sing background. So **Paul** gives her the note and says "Here, **Linda**, you sing this and I'm going to sing this" and she does it.

"But it's all **McCartney** - **Paul McCartney**, I mean. "I played acoustic. There's one track which is a cute thing, a blues tune, which I think has a pretty unique sound on and I had fun doing - "3 Legs."

"**Paul** likes to double-track a lot of things. We played acoustic on some tracks, and then tripled. **Denny Seiwell** was on drums, myself and **Paul** on guitars. Sometimes **Paul** played piano, but he never played bass while we were there. He overdubbed the bass. It was a little weird, because bass, drums and guitar would have been more comfortable, but that's the way he works.

"It seemed weird for him to come to town and audition the heaviest musicians in the business: Cats who had been in music for 15 years and played with just everyone and who, as musicians, the **Beatles** just couldn't stand next to as instrumentalists. You don't have to audition these cats, they can play anything under the sun. We asked him once, and he said he was only in town for two days to check out the musicians and it turned out that he couldn't go out and buy all the different albums to find out which cats were into what music and so he just called an audition to

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# JIMI HENDRIX

## Remembering

**CHAS CHANDLER** was a founder member of the Animals — their bass player from 1964 to 1967 when the original members of the group disbanded.

Then Chandler discovered, managed and initially produced the Jimi Hendrix Experience

in the first three years of their rise to fame.

In early 1970 he found another unknown group, Ambrose Slade and has managed them to their present success in England as Slade.

In this feature Chandler talks about the years with Hendrix to writer Keith Altham.

It was in New York on my last tour with the Animals that I met a girl called Linda Keith who was going out with Keith Richard at the time. She told me about this guy she had seen in the Village who played guitar with his teeth and was just incredible.

When I heard him playing in a little club that afternoon I couldn't believe my ears or my luck. He was so good I kept thinking: 'There's got to be a catch here somewhere.' But there wasn't and I suggested he come back to Britain with me and get things going.

Hendrix wasn't playing the kind of things he became famous for later with the Experience but he was playing good enough guitar to make people like me feel like throwing their own away.

Launching a black musician, even of Jimi's calibre, in those days wasn't



easy. We needed something to visually capture people's attention. Hendrix was launched like some sort of amazing combination of **King Kong** and **B. B. King**.

Jimi was an amazing looking guy in those days — one of the first black musicians to grow his hair long and wear freaky clothes. When he walked into a bar all the heads turned and that was at a time when almost anything went in 'Swinging London'. We decided to capitalize on that situation and I made sure that all the photos released were the most evil and ugly we could find.

It cost me everything I had to get **Hendrix** off the ground but I just knew he would be phenomenal. When he came to Britain a few people told me to keep my money in my pocket but I just used to tell myself that they were daft if they couldn't see what the man had.

**I sold all my guitars and amps to get the Experience together.**

Most people think it happened very quickly but it took about four months, which is a long time if you haven't much money. Two days before Jimi hit the charts I sold my last guitar to buy one for Jimi because his had been stolen.

The only row I had with Jimi occurred over the session for "**Hey Joe**" and it happened because we couldn't get all the volume he wanted on to the tapes — we had about four amps plugged into each other and I said, 'Jimi we just can't get it on. And he blew his top.

As it happened I had his return ticket to America in my brief case and I took it out and walked out of the control room and into the

studio to give it to him. I told him if he really felt like that we should forget it. He said, 'Let's try again.'

I don't want to give the impression that I was the only person responsible for Jimi's success though. We had a lot of help from people.

In particular there was **Kit Lambert** — who practically knocked over a table in his eagerness to get at me to sign Jimi for Track Records after a performance by the Experience at London's Speakeasy Club. People like **Lennon, Jagger, McCartney and Harrison** were helping by just mentioning him around.

**Noel Redding** and **Mitch Mitchell** were also very important. There was never much love lost between me and Mitch but his drumming knocked me out and Jimi had a lot of respect for him. Noel kept Jimi down to earth in those days and Jimi used him to decide which direction he should go.

The first big break we got in the States came courtesy of **Paul McCartney**, who they were trying to involve in the **Monterey Pop Festival**. He told them it wouldn't be any kind of music festival without **Hendrix**. From there it just burst wide open.

In the early recordings he kept asking me to put his voice back and bury it. But I wouldn't do it, because I realized that, like **Dylan**, the voice had identity and the one thing went with the other. No one could sing his songs the way they were intended. There was something unique in the timing between his voice and the guitar that made it one.

The perfect Hendrix single for me was '**Purple Haze**' because it was the best example of his work in 2½

minutes and the flip side was a clear indication of the man's unique brilliance as a musician.

There were a hundred reasons why I sold my interest in Jimi about two thirds of the way through his career. The most important was that Jimi didn't appear interested in advice any more. We were in New York and working on an album but he wanted everything his way or not at all, and I didn't feel like being along just for the ride.

If you are going to manage someone you have to feel that you are contributing something. At that time Jimi didn't want to listen to anyone so I thought 'Okay, this is the time to do something new.'

I think at that time Jimi began to lose his nerve just a little. He recorded some great stuff which he wrote produced and played himself, just before we split. But he couldn't bring himself to release it on the market.

By then he had become conscious of just how big he was and there was no one standing next to him telling him how good he was.

It's not possible for me to tell how much of a mistake he made by breaking up the **Experience** because I was out of touch for six or seven months and a lot happened at that time.

It was around this time that I found myself in New York. I attempted to contact Jimi about his transition from the **Experience** into the **Band of Gypsies** with **Buddy Miles**. He had been virtually a recluse in his New York flat for almost a year and only ventured out in the early hours of the morning to do recording.

□ **KEITH ALTHAM**





LINK WRAY—rumble and revival time.

Rock 'n' roll confrontation, 1959: Link Wray with his hit, "**Rawhide**," a rough little instrumental that was a million seller for Epic Records in New York to record his follow up, meeting **Mitch Miller**, who was then THE record producer, famous for getting **Tony Bennett** to sing **Hank Williams'** songs and putting French horns behind **Guy Mitchell** and making all that pre rock money.

**Lincoln Wray** had produced his own record, just as he did his first million seller (now, of course, golden oldie) "**Rumble**" for **Archie Bleyer's** Cadence label.

But **Mitch Miller** had his ideas about Link Wray. One suggestion was for Link to do "**Claire De Lune**" with 42 musicians - a whole symphony orchestra and all those "fog horns" which is Link's mild

description of the **Mitch Miller** French horn musical trademark.

And then he saw a musician reading, actually reading a magazine while playing, Link decided that the studio was not for him and he'd better get back to North Carolina. After all, it had happened before—people were always trying to mess with him in the studios, trying to impose their

ideas on to his simple rock 'n' roll.

Simple recording ideas — another Link Wray hit was "**Jack The Ripper**" which was put together in a house-cum-studio with some important bits taped in the toilet.

Link didn't feel at home in  
(continued on page 78)



# SANTANA

Carlos Santana doesn't speak much. A few jokes or mumbled pleasantries—nothing at all to the Press. He isn't aloof, he just prefers his music to act as his own unofficial spokesman. But he is a fine guitarist, one of the few possessed with a highly distinctive style that sets him apart from the ever multiplying plagiarists.

However, when we met up on the shores of Lake Geneva in Switzerland — **Santana** were appearing in the Rose Do' or there—both Carlos and the other band members stepped out from behind their anonymity and sat and chatted.

Not one to mince words, Carlos cocked his head to one side and said: "I guess it would be true to say that all our music relates to the sexual thing. Like, eh ... making music is just like making love. It's all down to true emotions.

There's no denying that basically Santana's Latinesque music has a deep primitive undercurrent of raw sexuality, yet it is presented with subtle gesture, not the bump and grind routine of the overly camp **Rolling Stones**, not the exhibitionism of the **Doors'** **Jim Morrison**.

"Santana set a trend without realizing it," said **Coke** the Mexican timbale player who has become the semi-permanent dep. for the ailing **Chepito Areas**. "Until Santana came along people's ears weren't open to what he was putting down. He's blazed a whole new trail in Latin Music ... I mean you only have to look around and see all the rock bands who are now using congas and timbales in their line ups. Santana made these instruments popular again."

Making it a point to avoid being trapped in the personality cult Santana have become much respected international pacesetters purely on the strength of their music ... full stop. On stage they have no preconceived visual image, which pleases each and every one of them—they wouldn't want it to be any other way. Santana must be one of those rare phenomena who have achieved so much more than they anticipated, yet are still motivated by the

prime factor that originally brought them together; the sheer joy and personal satisfaction of making good music. But not for one minute will they allow themselves to be cajoled into playing against their will. They enjoyed the gig in Switzerland, in Montreaux actually, so much that a last minute decision was made to hold an extra concert. Little time was left to advertise it but word of mouth drew a large crowd. And then various members of Santana were seen jamming in the small clubs in the area with local musicians.

As Carlos put it: "I tell you this, I'm a whore ... If I like you then I'll play with you.

"**Gregg Rolie**, organist-vocalist elaborated: "We get on so well together. There's a lot of brotherly love in this band. Again it's all down to emotion and feeling. You gotta enjoy it—if you don't enjoy what you're doing, you ain't doing much—right?

Gregg, along with bass player **David Brown**, was a founder member of Santana. He talked about their origins: "When we started the band up we were playing real hard blues and rock music. The congas had always been there in the band, however, it was to be some time before we evolved this style.

"Funnily enough I don't know how we came to get such a distinctive sound, because like I said, it just kind of happened.

"One of the first tunes we ever rehearsed that featured the congas was 'Chim Chim Cheree' from 'Mary Poppins' which was played in 6/8. We used them some more—along came 'Jingo'—suddenly it became more Latin in its concept."

In the foreseeable future Santana intend to pursue this direction even further. I asked Carlos how personally involved he was in Latin Music?

"Oh, man, I'm really into it, but I tell you I haven't played with a Latin band."

Carlos talked about the Latin music of **Tito Puente** and **Ray Barretto**. "I once saw Tito Puente go up to this band of

**Soul Brothers** who were really into this afro thing. Now can you imagine this ... he went up and tapped one of the drummers on the shoulder and said, 'Listen man, you're out of time. Can you dig it? Actually saying something as heavy as that to a Soul Brother.

"It could well be that later this year we'll do a concert with Tito and his band. Now that would be something I would really dig doing."

Though Santana have been in existence for just under four years, Carlos has been involved in music much longer. Born to a poor Mexican family 23 years ago, he first started studying the violin at age four under the guidance of his father who played in a mariachi band.

He recalled: "When I was just into my teens, I played bass guitar in some local Tijuana night clubs and, to help the family, I also played in a Tick Tock, a kind of hamburger joint."

His fourteenth birthday found him in San Francisco the year was 1962 and Carlos was just playing with some friends before he teamed up with Gregg and David to form the genesis of what has become one of the most successful and most respected bands of this generation.

Conga drummer, **Mike Carabello** was also a charter member, who split, only to return to the fold. Like all members of the band he just happened along.

He said: "I was just hanging around the beach doing nothing before I joined the band. I dig it .. because we're not into that whole personality trip. The kids dig us just for our music and that's fine by me.

Santana are a cooking band—even their wildest moments are performed with taste and precision, yet they are loose enough to avoid becoming mechanical, tending to underplay rather than overstate their individual roles.

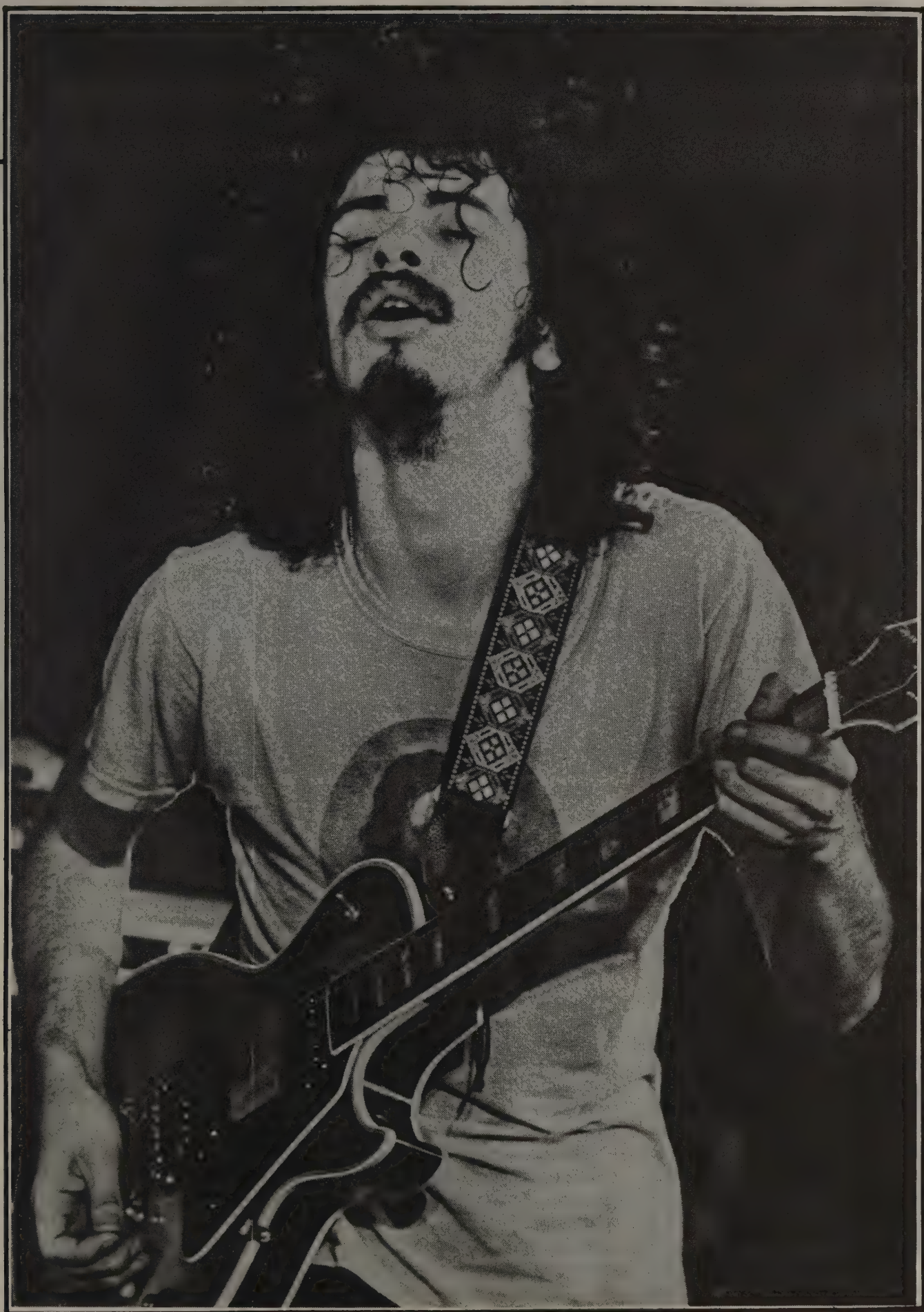
Gregg Rolie summed up: "It's not so much what you play, it's what you don't play.

"It's the spaces that count."

□ ROY CARR

# NO PERSONALITY TRIP







# J. GEILS BAND

## Road Boogie

"People don't realize," said singer Peter Wolf who is a sort of spokesman for the **J. Geils Band**, "the strenuous life a band has."

He wasn't joking but just pointing up the difference between what actually happens and what the audience sees when a rock group hits the stage. For the audience, that's all there is, just an hour's show. But for the group that's the tip of the iceberg.

Continued Wolf: "In one weekend you can spend nearly whole days traveling, which is hard and monotonous in itself. You can have the hassles with the airlines..."

(A constant hazard to the **J. Geils Band**, whose guitars are precious to them, is to keep their instruments with them in flight, rather than risk them in the flimsy security of the cargo hold of your average jet. Some airlines do, some don't, and one would, only if the guitars weren't in a case!)

... "be searched at customs, delayed by bad weather. You

have to get to a gig early for a sound check and discovered that your amps have all blown fuses, repair them, find it too late to go back to the hotel, hang around, do more hanging around and finally get to do your spot on the bill...

"That's why the initial audience reaction is so important to a group—even the way the guy brings you on stage is so important...."

(**J. Geils** and co were collectively brought down both at the time and afterwards by an announcer who brought them onstage before 18,000 people in what amounted to an in-different stage whisper.)

... "to get a band moving. All that hanging around drains you. An audience probably doesn't realize the interdependence, from group to audience, that's necessary right from the beginning."

The conversation initiated itself over the cover of the group's last hit album, "**The Morning After**" which shows the **J. Geils'** ensemble with doom-laden faces; the sins of the road writ large, staring at



the camera in a hotel room into which the clammy dawn is just breaking. Actually it was taken around 7 am in a hotel room in Virginia Beach following a mammoth party involving another group and the entire touring cast of "**Jesus Christ Superstar**." It shows the ravages of the road upon a group although Wolf insists that **J. Geils** takes care of itself on the road "without turning into hermits exactly."

It's **J. Geils'** second album and they prefer it over their debut album because "the sound on the first album wasn't big enough."

"**The Morning After**" was cut at the Los Angeles Record Plant with **Bill Szychkyk** producing. Says Wolf: "He's





really into sound and he got us relaxed and then cut it. It's a better way than to cut a track and then cut it again. It's a very direct method. Compared to this album our first was a little tight and stiff."

"**The Morning After**" was recorded using 16 tracks and was cut in about eight days. The first Geils LP was even quicker. Time taken—3½ days. Said Wolf: "We were originally booked into the Atlantic studio for two weeks and were worried this wouldn't be long enough—it was, after all our first time ever in the recording studio. Of course, we knew what we wanted to do, no doubt about that, a big part of our lives as a

group was building towards this."

It ties in with the Geils Band's view of rock. They will talk of **Little Richard**, the **Coasters**, the **Stones** and "**Satisfaction**" and the **Who** and discuss the "hard edged bashing-type music." They discuss the Sun Record sound and its "unpretentious quality" and you sense the displeasure at these days of producers, co-producers, engineers, sound men, with everything so fine, so clean...

"But sort of sterile."

Of their own music they want to let the energy out, perhaps get back to the days before rock was analyzed, the treaties written and the

categories put up, according to Wolf.

Mind you, they are pleased about some aspects of rock education particularly when it comes to "should a white blues band play the black blues."

J. Geils considered that an important question in the Sixties when a lot of bluesmen like **Muddy Waters** were getting ripped off by every British blues group, but now, there's a lot more education around and people are aware of the roots of this music.

Also, says Wolf: "With all the trouble going on, we're all rocking in the same old boat." □FRANK SIMPSON



# BREWER & SHIPLEY

## Frames Of Mind



**MB:** Doing a good show is just as much if not more a frame of mind as being in good voice or playing well. When you wrote all those songs you were in a certain mood. You weren't thinking about performing or being on the road. You want to get back in that frame of mind to truly communicate.

**TS:** It's best at free concerts and festival situations. I really wish there were more opportunities like that. It's those flashes that come along and bring you back to the origins. You just pick up your guitar and go someplace and sing, just do a guest set, just dropping in someplace, just singing to sing. Now there aren't even that many clubs. The clubs are all closing. Now it's just the big festival situation.

**MB:** We had a perfect example at a concert in Memphis.

**TS:** The concert wasn't good. The number of people who were there and the choice of the hall and the sound; things just didn't really come together that well. And we finished the concert and we were kind of let down. Not too

far from there in the park they were having - I guess it was the tail end of the Memphis Blues Festival. So we just went down there and asked if we could do a guest show, and we got off. And we had just sung at a concert and nothing happened, we didn't get off at all. We just walked down the street, and there were 2,000 receptive people who were really anxious to hear us sing, and we were really anxious to have some people to sing to, and it became a totally different thing from the concert we had just done. Like two different situations.

**MB:** Audiences vary. For as many times as they love you when you're really bad, they'll hate you when you're really good. What we consider a good concert is totally different from what the audience considers a good concert. A lot of times we personally don't get off, we personally don't think we did a good show, and we may have gotten a standing ovation and three encores.

**TS:** And the reverse is true, too. A lot of times you'll really get off, and the audience just ... I guess the ideal is a

concert where everyone gets off. And that happens, too.

**MB:** We had a great time playing in England. Just like anyplace else, some of the shows were really groovy and some of the shows weren't so groovy. There's one place we did called the Implosion at the Roundhouse, where everybody has long hair, freaked out, and everybody's really getting off. It's more of a festival type scene.

**TS:** The audiences aren't different in their reactions. It's just in the actions they go through to react.

**MB:** I did get the impression that a lot of the audiences over there, especially the really young kids, are just really flashed on what was going on several years ago. Rock concerts; people are really into that. People would come up with autograph books. They're really into a star trip.

We never really thought about the audiences reacting differently at all until the very first time we found ourselves on stage singing our songs and rapping to the audience the way we usually rap to people in the States, and it suddenly dawned on us that most of the things we were rapping about they weren't even aware of. Because they're another country. You never had to think about it before, because you were always communicating with Americans.

**TS:** Our music is influenced a great deal by environment. Every album we've had so far has been a reflection of what's going on in our lives, what we're surrounded with. We very seldom take topics and write about them; we just write what's happening to us at the time. And at that point we'd only been in the United States and Canada, and that's what we've written about.

**MB:** Yeah, America really isn't the center of the universe. After a while you



# **SUPERSTAR** (Remember How You Got Where You Are)

(As recorded by Temptations)

**BARRETT STRONG**  
**NORMAN WHITFIELD**

Doo doo doot doot doot  
Higher, higher  
Doo doo doot  
Doo doo doot doot doot  
La la oo hoo.

Don't change your style now that you've  
reached the top

Don't choose your friends by what  
they've got

Remember beneath the glitter and  
gleam

Like everyday people you're just a  
human being

Superstar good god

Enjoy your champagne and caviar  
And your chauffeur drivin' fancy car  
But remember how you got where you  
are

Oh ho ho cause the same folks that  
made you

Um hum you better believe they can  
break you

La la loo.

No you didn't make it all by yourself  
You had help from somebody else  
The truth is the light don't let it depress  
you

You just be thankful that the good Lord  
made you

Superstar ah do you know who your real  
friends are

Ah talkin' to you

Superstar remember how you got  
where you are.

Ah ah down, down, down, down

Drummer keep it going, going  
Horns start blowin', right on time blow  
my mind

Higher (higher) higher higher.

It's easy for you to look down

Turn up your nose and frown

Now that you're on top (on top)

(Bright lights) don't let the bright lights  
blind you

(Bridge) don't burn 'em behind you  
Superstar ah do you know who your real  
friends are

Ah talkin' to you

Superstar remember how you got where  
you are

Um hum, um hum

Don't change your style now that you've  
reached the top

Don't choose your friends by what  
they've got

Remember beneath the glitter and  
gleam

Like everyday people you're just a  
human being

(Repeat chorus).

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# **WEDDING SONG** (There Is Love)

He is now to be among you  
At the calling of your hearts  
Rest assured, his troubador is acting on  
his part

The union of your spirits here has caused  
him to remain

For whenever two or more of you are  
gathered in his name  
There is love, there is love.

Well a man shall leave his mother and a  
woman leave her home

They shall travel on to where the two  
shall be as one

As it was in the beginning, is now, and  
til the end

Woman draws her life from man and  
gives it back again

And there is love, there is love.

Well then what's to be the reason for  
becoming man and wife?

Is it love that brings you here or love  
that brings you life?

For if loving is the answer

Then who's the giving for?

Do you believe in something that you've  
never seen before?

Oh, there's love, oh there's love.

Oh the marriage of your spirits here  
Has caused him to remain

For whenever two or more of you are  
gathered in his name

There is love, there is love.

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# **LOOK WHAT YOU DONE FOR ME**

(As recorded by Al Green)

**AL GREEN**  
**WILLIE MITCHELL**  
**AL JACKSON**

Now that you're here with me I want to  
keep you free

To do the things that you wanna do  
The joy now is loving you but now the  
day has come

To let you know where I'm coming from  
The best of my years to go to you

Is the only thing that I can do

But these things don't come over night  
Loving you baby and I think I'm right

Let me say before I forget that loving  
you baby is where it's at.

Oh baby look what you done for me  
Oh baby you set my heart free

Sometimes I wanna leave and then I'll  
say

It wouldn't make sense now anyway  
But forgive me baby if I do wrong I I

haven't been a true man for so long let  
me say before

I forget loving you baby is where it's at  
Oh baby look what you done for me

Oh baby you set my heart free.

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# **MAGGIE MAY**

(As recorded by Rod Stewart/Mercury)

**ROD STEWART**  
**MARTIN QUITTENTON**

Wake up Maggie I think I got something  
to say to you

It's late September and I really should  
be back at school

I know I keep you amused but I feel I'm  
being used

Oh Maggie I couldn't have tried  
anymore.

You led me away from home  
Just to save you from being alone  
You stole my heart and that's what  
really hurts.

The morning sun when it's in your face  
really shows your age

But that don't worry me none

In my eyes you're everything

I laughed at all of your jokes

My love you didn't need to coax

Oh Maggie I couldn't have tried  
anymore.

You led me away from home  
Just to save you from being alone  
You stole my soul and that's a pain I can  
do without.

All I needed was a friend to lend a guid-  
ing hand

But you turned into a lover and mother  
what a lover you wore me out

All you did was wreck my bed

And in the morning kick me in the head  
Oh Maggie I couldn't have tried  
anymore.

You led me away from home  
Cause you didn't want to be alone  
You stole my heart I couldn't leave you  
if I tried.

I suppose I could collect my books and  
get on back to school

Or steal my daddy's cue and make a liv-  
ing out of playing pool

Or find myself a rock and roll band that  
needs a helping hand

Oh Maggie I wish I'd never seen your  
face.

You made a first class fool out of me  
But I'm as blind as a fool can be  
You stole my heart but I love you  
anyway

Maggie I wish I'd never seen your face  
I'll get on back home one of these days.

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## TROGLODYTE

(As recorded by Jimmy Castor Bunch)

JIMMY CASTOR BUNCH

What we're gonna do right here is go  
back

Way back into time  
When the only people that existed were  
Trogldytes  
Cave men, cave women, neanderthal,  
trogldytes

Imagine the average cave man at home  
Listening to his stereo  
Sometimes he'd get up to dance  
He'd move something like this "dance  
dance"

He'd get tired of dancing alone and look  
in the mirror  
And say gotta find a woman  
Gotta find a woman  
Gotta find a woman  
Gotta find a woman.

Then he'd go down to the lake where all  
the girls would be swimming or wash-  
ing clothes or something

And he'd grab one by the hair  
You can't do that today fellas  
Cause it might come off  
You have a hand full of hair  
And she'd be swimming away from you  
This was a big woman, big  
Her name was Bertha, Bertha Butt one  
of the Butt sisters

She looked down on him  
And started to crush him  
Then she began to play him  
He looked up at her and said sock it to  
me

Sock it to me, sock it to me, sock it to me  
She looked down on him  
And said I'll sock it to you daddy  
And you know what he said  
He started it all way back then  
I ain't gonna lie to you  
He said right on, right on  
Hot pants, hot pants  
Uh uh uh.

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## SLIP, TRIP AND FELL IN LOVE

(As recorded by Clarence Carter)

GEORGE JACKSON  
JAMES DOTSON

I knew from the very beginning  
What you had in mind  
But I said to myself baby  
You're gonna just waste your time  
But somehow during the night baby  
Things started to get out of hand  
And I found myself falling in love again  
I slipped, tripped and fell in love, fell in  
love with you baby  
Slipped, tripped and fell in love  
Fell in love with you baby.

Getting stuck on you baby  
Was the last thing I had in mind  
But now you got me wanting you baby  
Wanting your love all the time  
When you touch me baby  
I just lose control and I find myself want-  
ing more of you down in my soul.  
(Repeat chorus).

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## ME AND JULIO DOWN BY THE SCHOOLYARD

(As recorded by Paul Simon)

PAUL SIMON

The mama pajama rolled out of bed  
And she ran to the police station  
When the papa found out he began to  
shout

And he started the investigation  
It's against the law  
It was against the law  
What the mama saw  
It was against the law.

The mama looked down and spit on the  
ground

Everytime my name gets mentioned  
The papa said, "Oy, if I get that boy I'm  
gonna stick him in the house of deten-  
tion"

Well I'm on my way  
I don't know where I'm goin' I'm on my  
way  
I'm takin' my time but I don't know  
where

Goodbye Rosie, the Queen of Corona  
See you, me and Julio down by the  
schoolyard  
See you, me and Julio down by the  
schoolyard.

In a couple of days they come and take  
me away

But the press let the story leak  
And when the radical priest come to get  
me released

We's all on the cover of Newsweek  
(Repeat chorus).

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## BANGLA-DESH

(As recorded by George Harrison)

GEORGE HARRISON

My friend came to me with sadness in  
his eyes  
Told me that he wanted help before his  
country dies

Although I couldn't feel the pain  
I knew I had to try  
Now I'm asking all of you  
To help us save some lives  
Bangla-desh bangla-desh.

Where so many people are dying fast  
And it sure looks like a mess  
I have never seen such distress  
Now won't you lend your hand try to  
understand

Relieve the people of bangla-desh  
Bangla-desh bangla-desh.

Such a great disaster  
I don't understand  
But it sure looks like a mess  
I've never known such distress  
Now please don't turn away  
I want to hear you say  
Relieve the people of bangla-desh.

Now it may seem so far from where we  
all are

It's something we can't reject  
That suffering I can neglect  
Now won't you give some bread  
Get the starving fed  
We've got to relieve bangla-desh.

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## OH GIRL

(As recorded by the Chi-Lites)

EUGENE RECORD

Oh girl I'd be in trouble if you left me  
Cause I don't know where to look for  
love

And I just don't know how  
Oh girl how I depend on you to give me  
love when I need

Right on time you'd always be  
All my friends call me a fool  
And said let the woman take care of you  
So I tried to be hip and think like the  
crowd  
But even the crowd can't help me now.

Oh girl tell me what am I gonna do  
I know I've got a guilty face  
Girl I feel so out of place  
Oh girl I guess I'd better go  
I can save myself a lot of useless tears  
Girl I gotta get away from here  
Oh girl pain will double if you leave me  
now

I don't know where to look for love  
And I just, I don't know how  
Oh girl why do I love you so  
Have you ever seen such a helpless  
man.

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## IT'S SUMMER

(As recorded by the Temptations)

**NORMAN WHITFIELD  
BARRETT STRONG**

Outside my window a robin builds a nest

At last winter's gone away to rest  
Once again the leaves have returned to the trees

I can just feel that soft summer breeze  
There's magic in the air  
Winter's disappeared, it's summer.

Can't you see the children will be playing in the park

Days will be longer till dark  
Nights will be warm with starfilled skies

A perfect setting for a girl and a guy

There's magic in the air  
Green grass everywhere  
It's summer.

Lover's will walk the beach hand in hand

While others build castles in the sand  
And I'm overflowing just knowing  
Summer is here.

Now that summer's here  
There'll be millions of things to do  
Vacation near or far  
Whatever pleases you  
Summer is the happiest season of them all

So everybody get together and have yourself a ball

There's magic in the air  
Green grass everywhere  
It's summer.

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## SMILING FACES SOMETIMES

(As recorded by Undisputed Truth)

**BARRETT STRONG  
NORMAN WHITFIELD**

Smiling faces sometimes pretend to be your friend

Smiling faces show no traces of the evil that lurks within

Smiling faces, smiling faces sometimes  
They don't tell the truth uh

Smiling faces, smiling faces tell lies and I got proof.

The truth is in the eyes  
Cause the eyes don't lie amen  
Remember a smile is just a frown turned upside down

My friend let me tell you  
Smiling faces, smiling faces sometimes  
They don't tell the truth uh  
Smiling faces, smiling faces tell lies and I got proof.

Beware, beware of the handshake that hides the snake

I'm telling you beware, beware of the pat on the back

It just might hold you back  
Jealousy (jealousy)  
Misery (misery)  
Envy.

I tell you you can't see behind smiling faces

Smiling faces sometimes they don't tell the truth

Smiling faces, smiling faces tell lies and I got proof.

Smiling faces, smiling faces sometimes  
They don't tell the truth

Smiling faces, smiling faces tell lies and I got proof

(Smiling faces, smiling faces sometimes)

(Smiling faces, smiling faces sometimes)

I'm telling you beware, beware of the handshake that hides the snake

Listen to me now beware, beware of that pat on the back

It just might hold you back  
Smiling faces, smiling faces sometimes

They don't tell the truth  
Smiling faces, smiling faces tell lies and I got proof.

Your enemy won't do you no harm  
Cause you'll know where he's coming from

Don't let the handshake and the smile fool ya

Take my advice I'm only tryin' to school ya.

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## LIAR

(As recorded by 3 Dog Night)

**RUSS BALLARD**

I won't ever leave while you want me to stay

Nothing you could do that would turn me away

Hanging on every word, believing the things I heard being a fool

You've taken my life, so take my soul  
That's what you said and I believed it all

I want to be with you as long as you want me to

I won't move away  
Ain't that what you said?  
Ain't that what you said?  
Ain't that what you said?  
Liar, liar, liar.

May I see no night  
May I see no day

If I ever leave while you want me to stay  
You can believe in me

I won't be leaving I won't let you go  
Ain't that what you said?  
Ain't that what you said?  
Ain't that what you said?  
Liar, liar, liar.

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## LEVON

(As recorded by Elton John)

**ELTON JOHN  
BERNIE TAUPIN**

Levon wears his war wound like a crown

He calls his child Jesus  
Cause he likes the name and he sends him to the finest school in town  
Levon Levon likes his money

He makes a lot they say  
Spends his days counting in garage by the motorway

He was born a pauper to a pawn on a Christmas day

When the New York Times said God is dead and the war began

Oh Alvin Tostig had a son today  
And he shall be Levon and he shall be a good man

And he shall be Levon in tradition with the family plan

And he shall be Levon and he shall be a good man  
He shall be Levon.

Levon sells cartoon balloons in town  
His family business thrives  
Jesus blows up balloons all day  
Sits on the porch swing watching them fly

And Jesus he wants to go to venus  
Leave Levon far behind take a balloon and go sailing while Levon Levon slowly dies.

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## COLDEST DAYS OF MY LIFE

(As recorded by the Chi-Lites)

EUGENE RECORD  
CARL H. DAVIS

I remember the sign of spring time  
There were birds singing everywhere  
Some of us playing oh yeah  
And some of us cryin'  
Can't you see, oh can't you see  
The tears in my eyes and what I had  
dreamed of  
Oh Lord I thought it was her  
Ten feet tall oh I was riding so high  
I guess with the eyes of a child  
Oh shining so bright yes they were  
Coldest days of my life  
They were the coldest days of my life  
I had to run for cover  
Ye, ye, ye,  
The coldest days of my life  
I thought there was no other, no no no  
Lord take away the pain  
Oh you know it fell like rain  
And it couldn't be much worse down  
below, down below down below.

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## SWEET SEASONS

(As recorded by Carole King)

CAROLE KING  
TONI STERN

Sometimes you win, sometimes you lose  
And sometimes the blues get a hold of  
you  
(Ah) just when you thought you had  
made it  
All around the block people will talk  
But I want to give it all I've got  
I just don't want  
I don't want to waste it  
Talkin' 'bout sweet seasons on my mind  
Sure does appeal to me  
You know we can get there easily  
Just like a sailboat  
Sailin' on the sea  
Sailin' on the sea  
Talkin' 'bout sweet seasons  
Talkin' 'bout sweet seasons, sweet,  
sweet seasons  
Talkin' 'bout.  
Sometimes you win, sometimes you lose  
And most time you choose between the  
two  
(Ah) wonderin', wonderin' if you have  
made it  
But I'll have some kids and make my  
plans  
And I'll watch the seasons run away  
And I'll build me a life in the open, a life  
in the country  
(Repeat chorus).

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## MOTHER FREEDOM

7 (As recorded by Bread)

DAVID GATES

Freedom keep walkin'  
Keep on your toes and don't stop talkin'  
'bout freedom  
Get goin' lots to be learned and lots to  
be knowin' 'bout people  
Gotta reach 'em sit 'em right down then  
you gotta teach 'em 'bout freedom  
Gotta win it gotta pull yourself smack  
dab in it.  
Hey tomorrow hey don't go away  
Cause a-freedom just might come your  
way  
Freedom keep tryin' people stay alive  
and people keep dyin' for freedom  
So don't lose it  
You gotta understand you just can't  
abuse it  
Freedom get movin' never gonna stop  
till everybody's groovin' on love for one  
another  
Callin' some "friend" and callin' some  
"brother"  
Hey tomorrow you're not so far away  
Mother freedom we'll know you well  
some day.

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## WHERE IS THE LOVE

6 (As recorded by Roberta Flack and  
Danny Hathaway)

WILLIAM SALTER  
RALPH MACDONALD

Where is the love you said you'd give to  
me  
Soon as you were free  
Will it ever be where is the love  
You told me that you didn't love him  
And you were gonna say goodbye  
But if you really didn't mean it why did  
you have to lie.  
Where is the love you said was mine, all  
mine  
Till the end of time  
Was it just a lie where is the love  
If you have had a sudden change of  
heart  
I wish that you would tell me so  
Don't leave me hanging on to promises  
you've got to let me know.  
Where is the love you couldn't live  
without  
Now I'm filled with doubt what's it all  
about where is the love  
Oh how I wish I'd never met you  
I guess it must have been my fate  
To fall in love with someone else's girl  
All I can do is wait.

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## ✓ ANTICIPATION

(As recorded by Carly Simon)

CARLY SIMON

We can never know about the days to  
come  
But we think about them anyway  
And I wonder if I'm really with you now  
Or just chasing after some finer day.  
Anticipation, anticipation  
Is making me late  
Is keeping me waiting.  
And I tell you how easy it feels to be  
with you  
And how right your arms feel around  
me  
But I rehearsed those words just last last  
night  
When I was thinking about how right  
tonight might be  
Anticipation, anticipation  
Is making me late  
Is keeping me waiting  
And tomorrow we might not be  
together  
I'm no prophet, I don't know nature's  
ways  
So I'll try and see into your eyes right  
now  
And stay right here cause these are the  
good old days.

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## THE SOUND OF YOUR CRY

(As recorded by Elvis Presley)

BILL GIANT  
BERNIE BAUM  
FLORENCE KAYE

The clock by the bed is ticking too loud in  
the quiet night  
I lie in the darkness thinking  
I must go before it's light  
Before you open up your eyes and you  
beg me to stay  
I'll leave cause I can't stand to see you  
hurt this way.  
Tho' I knew the time was coming  
And our love would end somehow  
I just couldn't bear to tell you  
Exactly just when or how I know we  
can't go on  
That it was wrong to start  
But if you wake up crying now you'll  
break my heart  
Sleep my love as I kiss you goodbye  
Then I won't hear the sound of your cry.

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## GYPSYS, TRAMPS & THIEVES

(As recorded by Cher/Kapp)

BOB STONE

I was born in the wagon of a traveling  
show  
Mama used to dance for the money  
they'd throw  
Papa would do whatever he could  
Preach a little gospel and sell a couple  
bottles of Doctor Good.

Gypsies, tramps and thieves we'd hear it  
from the people of the town  
They called us gypsies, tramps and  
thieves  
And every nite all the men would come  
around and lay their money  
down.

We picked up a boy just south of Mobile  
We gave him a ride filled him with a hot  
meal  
I was sixteen he was twenty-one rode  
with us to Memphis  
And papa would have shot him if he  
knew what he'd done.

Gypsies, tramps and thieves we'd hear it  
from the people of the town  
They called us gypsies, tramps and  
thieves and every nite all the men  
would come around  
And lay their money down.

I never had schoolin' but he tau't me  
well with his smooth southern style  
But three months later I'm a girl in  
trouble and I haven't seen him for a  
while  
Mm mm I haven't seen him for a while.  
while.

Gypsies, tramps and thieves we'd hear it  
from the people of the town  
They called us gypsies, tramps and  
thieves and every nite  
All the men would come around and lay  
their money down.

She was born in the wagon of a  
travelin' show  
Her mama had to dance for the money  
they'd throw  
And grand-pa would do whatever he  
would  
Preach a little gospel and sell a couple  
bottles of Doctor Good.

Gypsies, tramps and thieves we'd hear it  
from the people of the town  
They called us gypsies, tramps and  
thieves  
And every nite all the men would come  
around and lay their money down.

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## ALL MY TRIALS

(As recorded by Ray Stevens)

RAY STEVENS

Hush little baby don't you cry  
You know your mama was born to die  
All my trials Lord, soon be over  
The river Jordan is muddy and cold  
It chills the body but not the soul  
All my trials Lord, soon be over  
Too late my brothers, too late  
But never mind  
All my trials Lord, soon be over  
All my trials Lord, they're gonna soon,  
soon be over.

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## FEELING ALRIGHT

(As recorded by Joe Cocker/A&M)

DAVE MASON

Seems I've got to have a change of scene  
Cause every night I have the strangest  
dreams  
Imprisoned by the way it could have  
been  
Left here on my own or so it seems  
I've got to leave before I start to scream  
But someone's locked the door and took  
the key  
You feeling alright  
I'm not feeling too good myself  
Well you feeling alright  
I'm not feeling too good myself  
You feeling alright.

Well boy you sure took me for one big  
ride  
And even now I sit and wonder why  
That when I think of you  
I start to cry  
I just can't wait my time  
I must keep dry  
Gotta stop believing in all your lies  
Cause there's too much to do before I die  
(Repeat chorus)

Don't get too lost in all I say  
Though at the time I really felt that way  
But that was then, now it's today  
I can't get off  
So I'm here to stay  
Till someone comes along and takes my  
place  
With a different name and yes a  
different face  
(repeat chorus).

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## EVERYBODY'S EVERYTHING

(As recorded by Santana)

CARLOS SANTANA  
TYRONE MOSS  
MILTON BROWN

Seems like everybody's waitin'  
For the new change  
Come around, come around, come  
around, come around  
Waitin' for the day when the king,  
queen of shows  
Singing, round, singing round, singing  
round  
Singing round, singing round, singing  
round for everyone  
Yeah do it.

You can understand everything to share  
Let your spirits dance brothers  
everywhere  
Let your head be free  
Turn the wisdom key  
Find it naturally  
See you're lucky to be.

If you're sad just spin around and round  
and round  
Do it  
Yes just hold me baby  
Something on your back  
Lay it down, lay it down, lay it down,  
lay it down  
Don't you know honey maybe  
You're like my childless hometown  
This ole town, this ole town this ole  
town.

See it now  
Time for you to all get down  
Yeah do it  
Get ready, get ready, get ready, get  
ready  
Dig this sound  
Spinnin' round and round and round  
Do it  
You can understand everything's to  
share  
Let your spirits dance brother  
everywhere  
Let your head be free  
Turn the wisdom key  
Find it naturally see you're lucky to be  
Sing it now  
Time for you to all get down  
Yeah do it  
Get ready, get ready, get ready, get  
ready  
Get ready, get ready, get ready, get  
ready  
Singing it now  
Time for you to all get down.

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## HELP ME MAKE IT THROUGH THE NIGHT

(As recorded by Gladys Knight)

KRIS KRISTOFFERSON

Take the ribbon from my hair  
Shake it loose and let it fall  
Layin' soft against your skin  
Like the shadows on the wall  
Come and lay down by my side  
'Til the early morning light  
All I'm taking is your time  
Help me make it through the night  
I don't care what's right or wrong  
I won't try to understand  
Let the devil take tomorrow  
Lord tonight I need a friend  
Yesterday is dead and gone  
And tomorrow's out of sight  
And it's sad to be alone  
Help me make it through the night.

And it's sad to be alone  
Help me make it through the night  
I don't want to be alone  
Help me make it through the night.

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## NEVER BEEN TO SPAIN

(As recorded by 3 Dog Night)

HOYT AXTON

Well, I never been to Spain  
But I kinda like the music  
I hear the ladies are insane there  
And they sure know how to use it  
They don't abuse it  
They'll never lose it  
I can't refuse it  
Well, I never been to England  
But I kinda like the Beatles  
Oh, I headed for Las Vegas only made it  
out to Needles  
Can you feel it  
It must be real it feels so good, feels so good.

Well I never been to heaven  
But I've been to Oklahoma  
Oh, they tell me I was born there  
But I really don't remember  
In Oklahoma, not Arizona what does it  
matter  
It really doesn't matter  
Well I never been to Spain  
But I kinda like the music  
Oh the ladies are insane there  
And they sure know how to use it

They don't abuse it  
They'll never lose it  
I can't refuse it  
I can't refuse it  
Can you feel it, it must be real it feels so good, feels so good.

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## AN AMERICAN TRILOGY

(As recorded by Mickey Newbury/Elektra)

How I wish I was in the land of cotton  
Old times they are not forgotten  
Look away, look away, look away Dixieland

Oh I wish I was in Dixie away, away  
In Dixieland I take my stand to live and die in Dixie  
Cause Dixieland that's where I was born

Early Lord one frosty morning  
Look away, look away, look away, Dixieland.

Glory, glory hallelujah  
Glory, glory hallelujah  
Glory, glory hallelujah  
His truth is marching on.

So hush little children  
Don't you cry  
You know your daddy's bound to die  
But all my trials Lord, soon be over.

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## WHITE LIES, BLUE EYES

(As recorded by Bullet)

BOBBY FLAX  
LANNY LAMBERT

White lies in her blue eyes  
Goodbye is on the way  
White lies in her blue eyes  
Evil's the game she plays.

When she's trying hard to tempt you  
with her music and her wine  
When her lips look so inviting  
And those sultry eyes begin to shine  
Won't you look a little deeper beyond  
that "Come on" stare

Then you might be able to see what's lying there

It's those white lies in her blue eyes  
Goodbye is on the way  
White lies in her blue eyes  
Evil's the game she plays.

Don't you ever let her get to you the way  
that she got to me  
Tho' the signs were plainly written  
I just didn't want to see  
That she can do most anything if you  
give her time

I'm living testimony her love made me  
color blind

There are white lies in her blue eyes  
Goodbye is on the way  
White lies in her blue eyes  
Evil's the game she plays.

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## VINCENT

(As recorded by Don McLean)

DON MCLEAN

Starry starry night paint your palette  
blue and grey

Look out on a summer's day  
With eyes that know the darkness in my soul

Shadows on the hills sketch the trees and daffodils

And catch the breeze and the winter chills

In colors on the snowy linen land  
And now I understand

What you tried to say to me  
How you suffered for your sanity

How you tried to set them  
Free they would not listen the did not know how

Perhaps they'll listen now.

Starry starry night twilight clouds that swirl and grow

Christmas clouds in marble snow  
Reflect in Vincent's eyes of China blue  
Colors changing hue sunshine flowers that grow and bloom

Across the fields behind the room  
Where children watch the artist's wooden hand

And now I understand what you tried to say to me

How you suffered for your sanity  
How you tried to set them free they would not listen

They did not know how  
Perhaps they'll listen now.

But they could not love you  
And still your love was true

And when no hope was left in sight on that starry starry night

You took your life as lovers often do  
But I could have told you Vincent this world was never meant for one as beautiful as you.

Starry starry night portraits hung in empty halls

Frameless heads on nameless walls  
With eyes that watch the world and can't forget

Like the strangers that you've met  
The ragged men in ragged clothes

The silver thorn of bloody rose  
Lie crushed and bleeding on the virgin snow

And now I think I know  
What you tried to say to me

How you suffered from your sanity  
How you tried to set them free

They would not listen they're not listening still

Perhaps they never will.

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## ✓ DIARY

(As recorded by Bread)

DAVID GATES

I found her diary underneath a tree  
And started reading about me  
The words she'd written took me by surprise

You'd never read them in her eyes  
They said that she had found the love  
she'd waited for  
Wouldn't you know it ... she wouldn't  
show it.

Then she confronted with the writing  
there

Simply pretended not to care  
I passed it off as just in keeping with  
Her total disconcerting air  
And though she tried to hide the love  
that she denied  
Wouldn't you know it ... she wouldn't  
show it.

And as I go through my life  
I will give to her my wife  
All the sweet things I can find.

I found her diary underneath a tree  
And started reading about me  
The words began to stick and tears to  
flow

Her meaning now was clear to see  
The love she'd waited for was someone  
else not me  
Wouldn't you know it ... she wouldn't  
show it.

And as I go through my life  
I will wish for her his wife  
All the sweet things she can find  
All the sweet things they can find.

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## DAY AFTER DAY

(As recorded by Badfinger)

PETER HAM

I remember finding out about you  
Every day my mind is all around you  
Looking out from my lonely room

Day after day  
Bring it home baby  
Make it soon

I give my love to you  
Love to you, love to you  
I give my love to you.

I remember holding you while you sleep  
Every day I feel the tears that you weep  
Looking out of my lonely gloom

Day after day  
Bring it home baby  
Make it soon

I give my love to you  
Love to you, love to you  
I give my love to you,  
Do, do, do, do, do, do, do, do.

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ritories and possessions and Canada.

## ABSOLUTELY RIGHT

(As recorded by the Five Man Electrical  
Band)

LES EMMERSON

Here I am again mama  
I'm knockin' on your door  
So you let me in  
I swear I won't be the way I was before  
Don't you know that I was thinking  
About what you told me  
Rollin' it over in my mind  
And much to my surprise I find  
That you were absolutely right  
You've been right all along  
You're absolutely right and I'm wrong.

Second time around should be easy  
Break down the wall between me and  
you

So we can see completely  
How easy love can be  
I know it was you who said  
It would be me who'd come crawlin'  
back to you upon my knees  
And you were absolutely right  
You've been right all along  
You're absolutely right and I'm wrong.  
I wish that you could see  
Oh how bad I want to be  
Oh the kind of man to who  
You'd give your key  
If you'd let me in the room again  
Come supper time we'll be sittin' by the  
fire this evening

Drinkin' homemade wine  
We can laugh and dance and sing and  
play and love the night away.

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pany, Inc.

## (I KNOW) I'M LOSING YOU

(As recorded by Rod Stewart)

CORNELIUS GRANT  
NORMAN WHITFIELD  
EDDIE HOLLAND

Your love is fading I can feel your love  
fading

Girl it's fading away from me  
Cause your touch, your touch has grown  
cold

As if someone else controls your very  
soul

I've fooled myself long as I can  
I can feel the presence of another man  
It's there when you speak my name  
It's just not the same ooo baby I'm los-  
ing you

When I look into your eyes a reflection of  
a face I see

I'm hurtin' down hearted and worried  
girl cause that face doesn't belong to me  
It's all over your face someone's taken  
my place

Ooo baby I'm losing you  
You try hard to hide your emptiness in-  
side

Ooo baby I'm losing you.

I don't want to lose you baby  
You used to look at me baby  
In your sweet tender loving way  
But now when we're face to face girl  
You have to search for words to say  
I can tell when we kiss from the  
tenderness I miss

Ooo baby I'm losing you  
Girl I feel it in my bones any day now  
you'll be gone  
Ooo baby I'm losing you.

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## I KNEW YOU WHEN

(As recorded by the Osmonds)

JOE SOUTH

I knew you when  
You were sad and all alone  
You didn't have anyone that you could  
call your own  
I knew you when your heart belonged  
to only me.

But that was many tears ago  
Now your love is just a memory  
Yeah, yeah, yeah, yeah, yeah, yeah,  
yeah, yeah, yeah  
I knew you when when you were lonely  
I knew you when you were only a girl  
all alone without love.

I knew you when  
We used to have a lot of fun  
But someone new could offer more  
Now I'm the lonely one  
I knew you when  
You were just a scared little girl  
I used to be your only love  
Before you came up in the world  
Yeah, yeah, yeah, yeah, yeah, yeah,  
yeah, yeah, yeah, yeah, yeah  
I knew you when you were lonely  
I knew you when you were only a girl  
all alone without love  
I knew you when, I knew you when.

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## I WOKE UP IN LOVE THIS MORNING

IRWIN LEVINE  
L. RUSSELL BROWN

Last night I turned out the light  
Lay down and thought about you  
I thought about the way that it could be  
Two o'clock wonderin' what I'm doin'  
here alone without you

So I close my eyes  
And dream you here to me

And I woke up in love this mornin'  
I woke up in love this mornin'  
Went to sleep with you on my mind

Hello, do dreams come true?  
Well, if they do I'll have you not for just  
a night  
But for my whole life through

Hello, girl, yes it's five o'clock, I know  
But just you listen  
There's something that I've got to let  
you know  
This is you, this pillow that I'm hugging  
and kissing  
And one more thing before I let you go.

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## RAIN DANCE

(As recorded by the Guess Who)

B. CUMMINGS  
K. WINTER

Don't you wanna rain dance with me?  
Fifi said to Don the baker  
Can you show me how to bake another  
bun, Don  
And I'm still sittin' with my nextdoor  
neighbor sayin'  
Where'd you get the gun, John?  
Don't you wanna rain dance with me?

Christopher was askin' the astronomer  
Can your telescope tell me where the  
sun's gone  
And I'm still sittin' with my nextdoor  
neighbor  
Sayin' where'd you get the gun, John?

Changin' just a few things  
Laughin' when the bell rings on the go  
Changin' just a few things  
Shootin' when the birds sing  
Don't you wanna rain dance with me?

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## SUGAR DADDY

(As recorded by the Jackson 5)

THE CORPORATION

Brand new boots I bought ya  
Fine, fine, blew your mind  
Finally thought I'd caught ya  
And your love was mine all mine  
I see you walk by with other guys  
Step, step, steppin' on my toes  
The whole town's talkin' 'bout how I'm  
your standby Santa Claus  
But oh your kisses thrill me  
Sho' love your angel eyes  
The devil in you kills me  
But I've made up my mind  
I'm gonna be your sugar daddy  
Give you honey all my money  
Well (L.A.) to Cincinnati

That's how far I'd crawl for you  
Oh baby I'll be your sugar daddy  
Give you kissin' when it's missin'  
Oh baby I'll try to keep you happy  
Cause I got a sweet tooth for your love  
(S-u-g-) listen to me, listen to me  
(A-r) what is it, what is it now  
(D-a-d-d-y) spells I'm your good thing  
King of fools they crown me

And that crown just fits me to a "T"  
Cause you only come around me just to  
pick up what you need  
You just play on my emotions  
With please, please pretty please  
Well everybody got the notion  
I'm your good will industry  
(O Henry) he's drivin' me nuts  
While I'm giving you the candy  
He's getting all your love  
(MaryJane said) MaryJane  
Said I'm just your lollipop  
(Sucker) well my flavor's long lasting  
girl

It ain't never gonna stop  
Baby I'm a fool just a fool in love with  
you  
I can't help myself no no I can't help  
myself

I'm gonna be your sugar daddy  
Give you honey all my money  
Well (L.A.) to Cincinnati  
That's how far I'd crawl for you  
Baby I'll be your sugar daddy  
Give you kissin' when it's missin'  
I'll even let you drive my caddy when I  
get one, maybe.

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Inc.

## LET'S STAY TOGETHER

(As recorded by Al Green)

WILLIE MITCHELL  
AL GREEN  
AL JACKSON

I'm so in love with you  
Whatever you want to do is alright with  
me  
You make me feel so brand new  
And now I want to spend my life with  
you.  
Since baby since we been together  
Loving is forever  
Is what I need  
Let me be the one you come running to  
and I'll never be untrue.  
Let's stay together  
Loving you whether time's are good or  
bad  
Happy or sad  
Why people break up, turn around  
And make up I just can't see  
You'd never do that to me  
Being around you is all I see  
Let's stay together loving you  
Whether time's are good or bad  
Happy or sad.

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## ROCK STEADY

(As recorded by Aretha Franklin)

ARETHA FRANKLIN

Rock steady, baby  
That's what I feel now  
Just call the song exactly what it is  
Just move your hips with a feeling  
From side to side  
Sit yourself down in your car and take a  
ride  
While you're movin' rock steady rock  
steady, baby  
Let's call this song exactly what it is  
Let's call this song exactly what it is  
Let's call this song exactly what it is.

It's a funky alone feeling  
What it is move your hips  
From left to right what it is  
What it is is a right  
We do it  
What it is just jump and dance all night  
Rock steady again  
Baby again, baby  
Jump and move your hips  
With a feeling from side to side  
Sit yourself down in your car and take a  
ride  
Rock steady again, again baby  
What it is.

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## HAVE YOU SEEN HER

(As recorded by the Chi-Lites)

EUGENE RECORD  
BARBARA ACKLIN

Oh I see her face everywhere I go  
On the street and even at the picture  
show  
Have you seen her, tell me have you  
seen her  
Oh I hear her voice as the cold winds  
blow  
In the sweet music on the radio  
Have you seen her, tell me have you  
seen her  
Why oh why did she have to leave and  
go away  
Oh I've been used to having someone to  
lean on  
Now I'm lost baby I'm lost.

Oh she left her kiss upon my lips  
But she left a break with my heart  
Have you seen her tell me have you seen  
her  
Oh I see her hand reaching out to me  
Only she can set me free  
Have you seen her.

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## LONG AGO AND FAR AWAY

(As recorded by James Taylor)

JAMES TAYLOR

Long ago a young man sits and plays his  
waiting game  
The things are not the same  
It seems as in such tender dreams slowly  
passing sailing ship and Sunday after-  
noon  
Like people on the moon  
I see our things not meant to be  
Where do the golden rainbows end  
Why is this song so sad  
Dreaming the dreams I've dreamed my  
friend  
Loving the love I love to love  
Is just a word I've heard when things  
are being said.

Stories my poor head has told me  
Cannot stand the cold and in between  
what might have been  
And what has come to pass  
A misbegotten guess  
Alas and bits of broken glass  
Where do the golden rainbows end  
Why is this song so sad  
Dreaming the dreams I've dreamed my  
friend  
Loving the love I love to love, to love, to  
love, to love  
Na na na na na na na na.

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## GOT TO BE THERE

(As recorded by Michael Jackson)

ELLIOT WILLENSKY

16  
Got to be there  
Got to be there in the morning  
When she says hello to the world  
Got to be there  
Got to be there bring her good times and  
show her that she's my girl  
Oh what a feeling there'll be the  
moment I know she loves me  
Cause when I look into her eyes  
I realize I need her sharing the world  
beside me.  
So I've got to be there  
Got to be there in the morning and  
welcome her into my world  
And show her that she's my girl  
When she says hello world  
Got to be there  
Got to be there  
I need her sharing the world beside me  
That's why I've got to be there  
Got to be there where love begins  
And that's everywhere she goes  
I've got to be there  
So she knows that when she's with me  
she's home  
Got to be there  
Got to be there  
Got to be there.

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## ALL THE KING'S HORSES

(As recorded by Aretha Franklin)

ARETHA FRANKLIN

All the king's horses and all the king's  
men  
Couldn't put our two hearts together  
again  
We sat on the wall of happiness  
We sat on the wall of love  
We sat on the wall of security so high  
above  
With his arms all around me  
It was like a fairy tale  
Two people so in love  
Tell me how could it fail.  
Walls started shaking I heard love cry  
out  
Happiness is giving away  
Security is coming down  
He could tell I feel  
All there is left to tell  
And all the king's horses and all the  
king's men  
Couldn't put our two hearts together  
again.  
All the king's horses and all the king's  
men  
Couldn't put our two hearts together  
again.

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## THE FAMILY OF MAN

(As recorded by Three Dog Night)

PAUL WILLIAMS  
JACK CONRAD

This tired city was somebody's dream  
Billboard horizons as black as they seem  
Four level highways across the land  
We're building a home for the family of  
man.

And it's so hard whatever we are com-  
ing to

Yes it's so hard with so little time  
And so much to do  
Time running out for the family of man.

One man to lead us with so much to say  
Moving the mountains that got in our  
way  
Prayer books and meetings to find a  
plan  
Deciding the fate of the family of man.

Memories replacing the loves that  
we've lost  
Burning our bridges as soon as they're  
crossed

Factories built where the rivers ran and  
time running out for the family of man.

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## IT'S GOING TO TAKE SOME TIME

(As recorded by the Carpenters)

CAROLE KING  
TONI STERN

It's gonna take some time this time  
To get myself in shape  
I really fell out of line this time  
I really missed the gate  
The birds on the telephone line (next  
time)  
And cryin' out to me (next time)  
And I won't be so blind next time and  
I'll find some harmony  
But it's going to take some time this  
time  
And I can't make demands but like the  
young trees in the winter time  
I'll learn how to bend after all the tears  
We've spent how could we make  
amends  
So it's one more round for experience  
and I'm on the road again  
And it's going to take some time this  
time.  
Going to take some time this time  
No matter what I've planned and like  
the young trees in the wintertime  
I'll learn how to bend after all the tears  
We've spent how could we make  
amends  
So it's one more round for experience  
and I'm on the road again  
And it's going to take some time this  
time.

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## THE DAY I FOUND MYSELF

(As recorded by Honey Cone)

R. DUNBAR  
E. WAYNE  
G. JOHNSON

The day that I lost you that's the day I  
found myself

As I look back to the day you left me  
I felt that life had forsaken me  
As time went by the tears began to dry  
Now I see you never really cared  
Life is wonderful when love is shared.

Your love controlled but never consoled  
me  
I was in love but so unhappy

## HEY BIG BROTHER

(As recorded by Rare Earth)

NICK ZESSES  
DINO FEKARIS

Hey big brother as soon as you arrive  
You better get in touch with the people  
And a get them on your side.

Big brother and keep them satisfied.

Welcome to the beat of a city street  
Walk on now and don't be shy  
Take a closer look at the people you  
meet.

And notice the fear in their eye.  
Yeah watching the time passing by.

Focus your eye on the filthy sky  
Just as far as you can see  
Everybody gettin' kind-a tired of  
waitin' cause nobody wants to cry  
Yeah and nobody wants to die

So many nights I was in the cold and  
when you left you opened up the door to  
a world I'd never seen before  
I found a love with someone who needs

me  
I'm loving life the way it should be  
I gave you love you only used me  
And when you left you hurt yourself  
I found identity with someone else  
Don't you know that you only hurt  
yourself

I'm so glad your gone cause you made  
me strong on bless the  
I'm so glad you're gone cause you made  
me strong on bless the  
(Repeat chorus)

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Inc.

Hey big brother as soon as you arrive  
You better get in touch with the people  
Big brother and get them on your side  
Big brother and keep them satisfied.

Now that you've got the picture what  
you gonna do  
Now that you've got the picture what  
you gonna do  
Wo hey big brother I know you're out  
there somewhere.

If we don't get our thing together  
Big brother will be watching us  
He ain't gonna get me  
Are you gonna let him get you  
He'll never get me  
He'll never get me no

Big brother's coming  
No he'll never get me no no no no  
Hey big brother keep them by your side,  
ah.

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## CHERISH

(As recorded by David Cassidy/Bell)

TERRY KIRKMAN

Cherish is the word I say to describe  
All the feeling I have hiding here for you  
inside

You don't know how many times I've  
wished that I had told you  
You don't know how many times I've  
wished that I could hold you  
You don't know how many times I've  
wished that I could mold you  
Into someone who could cherish me as  
much as I cherish you.

Oh I'm beginning to think that man has  
never found the words that could make  
you want me

That the right amount of letters, just the  
right sound

That could make you hear, make you  
see that you're driving me out of my  
mind

Oh, I could say I need you  
But then you'd realize that I want you  
Just like a thousand other guys who say  
they liked you  
Like all the rest of their lives  
When all the wanted was to touch your  
face, your hand and gaze into your eyes.

Cherish is the word that more than ap-  
plies to the hope in my heart each time I  
realize

And I'm not going to be the one to share  
your dreams

That I'm not going to be the one to share  
your schemes

That I'm not going to be the one to share  
what seems to be the life  
That you could cherish me as much as I  
cherish you.

Cherish me as much as I cherish you  
And I do cherish you.

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## WALKING IN THE RAIN WITH THE ONE I LOVE

(As recorded by Love Unlimited)

BARRY WHITE

We'll see you tomorrow, right, we'll see  
you in the morning

Okay, girls, oh tell Dee Dee, don't be  
late okay

Oo, it's starting to rain, it sure is  
Everyone's trying to get out of the rain  
Oo it feels so good

The rain and thinking of you ... soon as I  
get home

I'm gonna call you and tell you how  
much I love you ...

Oh I feel so good-oh I'm just walking in  
the rain with the one I love  
Feels so fine walking in the rain with  
the one I love on my mind.

To each his own I've heard them say  
Well I've got mine in so many ways  
(yeah)

Like being together whether near or far  
It doesn't matter where you are  
(So in love with each other)  
Giving love so warm and fine  
Made our dream a reality  
Let it last forever and ever

With every step we take and every  
breath we make darling  
Just you and me

Oh we're just so in love with each other  
With every passing day  
We share the thought of knowing  
someone cares

(Just being together)  
Making love so tenderly  
Exploding into ecstasy  
(Let it last forever, ever)  
Together we hold the key to make  
forever our destiny  
Oh I'm just walking in the rain with the  
one I love.

Spoken  
Girl - I'm gonna call him right now  
Boy - Hello  
Girl - Baby I'm home I've got something  
to tell you  
Boy - What?  
Girl - I love you  
Boy - And I love you too. Did you get  
caught in the rain  
Girl - Oh yes it was so beautiful. Let me  
tell you how it started

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pany, 25 W. 56th St., N.Y.



## THIN LINE BETWEEN LOVE AND HATE

(As recorded by the Persuaders)

RICHARD POINDEXTER  
ROBERT POINDEXTER  
JACKIE MEMBERS

It's a thin line between love and hate  
It's a thin line between love and hate  
It's five o'clock in the morning I'm just  
getting in

I knock on the door, a voice, sweet and  
low says:  
(Who is it?)

She opened up the door and let me in  
Never once did she say where have you  
been

She said, hold it, are you hungry, honey,  
did you eat yet

Let me hang up your coat  
The woman tells me, pass your hat  
All the time she's smiling never raises  
her voice

'Cause five o'clock in the morning  
I don't give it a second thought

It's a thin line between love and hate  
It's a thin line between love and hate  
It's a thin line between love and hate.

She's gonna fool you and wait  
Yes, it is, yes, it is between love and  
hate

The sweetest woman in the world could  
be the meanest woman in the world  
(You can make her that way)

She might be holding something inside  
(that'll really, really hurt you one day)

Here I am laying in the hospital  
Bandaged from feet to head in a state of  
shock

Just that much from being dead  
I didn't think my woman would do  
something like this to me

Didn't think my girl had the nerve  
Here I am I guess actions speak louder  
than words

It's a thin line between love and hate  
It's a thin line between love and hate  
Bad and she won't ever be mad.

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## CAN I GET A WITNESS

(As recorded by Lee Michaels)

EDDIE HOLLAND  
BRIAN DOZIER  
BRIAN HOLLAND

Ah listen everybody especially you girls  
Is it right to be left alone while the one  
you love is never home  
I love too hard my friends sometimes  
say

But I believe, I believe that a woman  
should be loved that way  
But it hurts me so inside to see her treat  
me so unkind  
Somebody, somewhere tell her it's un-  
fair.

Can I get a witness, can I get a witness  
Yeah can I get a witness  
Somebody is it right to be treated so bad  
when you're given everything you had  
Even toss in my sleep 'cause I haven't  
seen my baby all week  
Now you chicks do agree

That this ain't the way love's suppose to  
be  
Let me hear, let me hear you say yeah  
yeah  
Up early in the morning with her on my  
mind  
Ah just to find out all night that I've  
been crying

But I believe a woman's man's best  
friend  
So I'm gonna stick by her till the very  
end  
But she cause so much misery that I  
forget how love suppose to be  
Somebody somewhere tell her it ain't  
fair.

Can I get a witness, I want a witness,  
witness, witness, witness  
Everybody knows especially you girls  
A love can be sad but half a love is twice  
as bad

Now all you chicks agree  
That this ain't the way it's supposed to  
be let me hear you let me hear you say.

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## YOU BROUGHT THE JOY

(As recorded by Freda Payne)

B. HOLLAND  
L. DOZIER

You brought the boy back into my life  
You put a prayer into my life  
I was drowning in a river of sorrow  
With no hope and no tomorrow  
Like a ship I was lost at sea  
I didn't know my destiny  
But like a strong wind darling  
You came and brought my happiness  
again

I was sinking deeper in doubt  
Till you came and pulled me out  
Each road I took was always wrong  
You gave me every chance to belong  
You brought the joy back into my life  
You brought the hope into my life.

My soul was like an empty well  
Where a drop of rain never fell  
Like a child who's without a home  
I felt left out and so alone  
I had a one-way ticket to nowhere  
At every stop I found despair  
Like an angel you came to me  
And laid heaven at my feet  
Each road I took was always wrong  
You gave me every chance to belong  
You brought the joy back into my life  
You put a prayer into my life  
You brought the joy back into my life  
You put the hope into my life.

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## TOUCH

(As recorded by the Supremes)

FRANK WILSON  
PAM SAWYER

Darling just relax you melt me like hot  
candle wax

One touch and my whole body melts  
Yet you say you say you can't express  
yourself

Just keep doin' what you're doin' um  
hum

Fancy words would only ruin it  
Touch that very special touch  
Oh baby don't worry if I cry  
These are tears of love in my eyes  
I feel this love flowin' through like a  
river

Boy straight through me to you  
Your touch says more than words  
Oh touch oh I need your touch  
Everyday, oh baby  
Your touch says more than words ho a

Than any language ever heard  
Touch oo touch, touch oo touch  
Touch you move me with your touch  
Touch talk to me talk to me touch  
Touch me touch me.

Your touch has said so much  
Somebody touch oo touch, touch me  
touch me touch.

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ADLER, LOU, Sept. 22

ALLMAN BROS., Nov. 11

AMERICA  
Aug. 23  
Sept. 11

ANDERSON, IAN, Mar. 38

ANKA, PAUL, June 30

ASHER, PETER, Sept. 19

BADFINGER  
Aug. 21  
Sept. 37

BAKER, GINGER, Feb. 27

BALDRY, JOHN, Dec. 20

BAND, THE, Dec. 14

BANGLADESH, Sept. 32

BEACH BOYS, Mar. 9

BEATLES, THE, Nov. 30

BEEFHEART, CAPT. Oct. 24

BERRY, CHUCK  
Oct. 19  
Nov. 17

BLACK SABBATH, Apr. 11

BLOOD ROCK, Mar. 14

BLOOD, SWEAT &  
TEARS, July 11

BOLAN, MARC, June 24

BREAD, Apr. 18

BREWER & SHIPLEY, Jan. 18

BRUCE, JACK, Feb. 29

CANNED HEAT, Apr. 22

CASSIDY, DAVID, Nov. 33

CHAPIN, HARRY, Nov. 40

COCKER, JOE, Nov. 26

COLLINS, ALBERT, June 11

COLLINS, JUDY, May 8

COOPER, ALICE, Oct. 39

CROPPER, STEVE, Mar. 23

CURTIS, KING, Feb. 11

DAWN, Mar. 16

DIAMOND, NEIL  
June 14  
Nov. 28

DOORS, THE, Aug. 27

DRIFTERS, THE, Mar. 25

DUNN, DUCK, May 17

EMERSON, LAKE & PALMER, Dec. 18

EVERLY BROS., THE, Apr. 26

FACES, THE, July 37

FOGERTY, JOHN, Feb. 25

FOGERTY, TOM, Jan. 28

GRAND FUNK RAILROAD, Apr. 8

GRATEFUL DEAD, Sept. 28

GRECH, RICK, July 28

GUESS WHO, Aug. 8

HENDRIX, JIMI, Oct. 16

J. GEILS BAND, May 22

JAGGER, MICK, Dec. 23

JAMES GANG, Jan. 40

JAMES, TOMMY, May 15

JESUS CHRIST SUPERSTAR, June 21

JOHN ELTON, Oct. 29

JOHN & YOKO, Feb. 31

JOHNS, GLYN, Sept. 26

KAY, JOHN, Feb. 8

KING, B. B., Apr. 39

KING, CAROLE  
Apr. 30  
Oct. 22

KIRSHNER, DON, Aug. 25

LENNON - McCARTNEY, Apr. 15

LEWIS, JERRY LEE, Mar. 8

LINHART, BUZZ, Jan. 43

MELANIE, JUNE 32

McCARTNEY, PAUL, May 37

McLEAN, Don, Aug. 33

MOODY BLUES, THE, Feb. 14

MOON, KEITH, Apr. 20

MORRISON, JIM, Jan. 17

MUDDY WATERS, July 15

MURRAY, ANNE, July 19

MYLON, June 9

NASH, YOUNG & STILLS, Aug. 38

NELSON, TRACY, Jan. 21

NESMITH, MIKE, Feb. 40

NEWBURY, MICKEY, Apr. 41

NYRO, LAURA, Oct. 11

OLSEN, NIGEL, Mar. 19

OSMONDS, THE, Dec. 29

PAGE, JIMMY, Mar. 33

PALMER, CARL, Jan. 9

PHILLIPS, SHAWN, July 41

PRESLEY, ELVIS  
Nov. 38  
Dec. 33

PROCOL HARUM, June 17

RAVAN, GENYA, Mar. 11

REX, T., Aug. 11

ROLLING STONES  
May 32  
Nov. 22

SAVOY BROWN  
May 11  
Oct. 32

SIMON, CARLY, Jan. 24

SIMON & GARFUNKEL, June 37

SIMON, PAUL, July 22

SPECTOR, PHIL, Nov. 42

STEVENS, CAT  
Mar. 30  
July 33

STEWART, JOHN, May 19

STEWART, ROD  
Mar. 27  
Jan. 26  
Dec. 6

STILLS, STEPHEN Oct. 8

STONE, SLY, Feb. 38

STU COOK & DOUG CLIFFORD, Apr. 24

TAYLOR, R. DEAN, July 26

THE WHO, Jan. 30

THREE DOG NIGHT  
Jan. 32  
Apr. 33

WINWOOD, STEVE, Feb. 18

WITHERS, BILL, May 24

WYMAN, BILL, Dec. 10

YES, July 8

ZAPPA, FRANK, Apr. 27



# CAT STEVENS

## Pedestals

Putting an artist on a pedestal has always been a common practice and the worship of the graven star image a much exploited cult. Once it was the magnified animated reflection on the silver screen, today it is the contemporary singer-songwriter whose every word and gesture is taken as gospel by those seeking some kind of substitute spiritual fulfillment. Such is the frailty of the human ego that many of those directly subjected to this phenomena allow their life-style to be moulded beyond recognition by the lip-service bestowed upon them.

Not Cat Stevens. For he states with down-to-death directness "I find that it's all really nothing more than a great joke. "As far as anything is concerned, be it politics, generals ... whatever, it's all a great big game and you play it the best that you can. That's as far as it goes."

He stresses: "The important thing is not to take anything seriously. Like the general who thinks that he is the 'Father of the Army' has got to be crazy, because most of them hate his guts and you've really got to look at it with a sense of humor."

However, Stevens admits that when he doesn't think along this line, it brings him down. "My most depressing time is when I start getting serious with myself," he states with complete honesty. "I find that it comes through in my music. I'll get all wound up in a particular line and I'll start thinking about it while I'm putting it down on tape. Then when I listen to it a



couple of days later, I say, 'Forget it ... that's not what I'm thinking about, that's hitting stone! You go as far down as you can possibly go and then inevitably you hit stone.'

Despite his success, which is still a source of amazement to him, Cat Stevens has remained level-headed. The paradox is that he is almost the antithesis of his vocation. This trait is revealed in the simplicity of his domestic life, for Stevens has

just bought himself a new home. It's not the expected sprawling multi-roomed mansion complete with a swimming pool hidden away in the green and pleasant heart of the English countryside. It's a converted split-level terraced dwelling, a mere stall holder's cry from the busy North End Road street market down at Walham Green, London. Outside, kids kick a football at the silent crocodile of parked cars - a queue of old



ladies with bursting shopping bags form outside the brightly lit Top Rank Bingo Palace—the aroma of freshly baked bread that emits from the corner shop tempers the chillness of the air.

When I arrived at **Chateau Cat**, a gang of workmen were busy bashing, plastering and hammering everything in sight with a maximum of noise. Surely this was not a conducive atmosphere for a prolific songwriter, I commented when I initially came across Stevens seated cross-legged on the floor amongst a heap of books, paints and guitar cases busily cooking scrambled eggs and burning toast on a small electric ring planked, for the time being, in the stone fireplace on the first floor.

"Ahhhh well, being a city lad," Steve chortled in mock tones, as he looked up from his culinary duties, "I enjoy living in London ... in actual fact, I like all cities. Apart from London, the only other city that I'd like to live in though is Toronto. Now that's a really fantastic place.

"I would never live in **New York**," he commented, while continuing his whistle-stop appraisal of the capitals of the world. The reason for this statement was "New York finally eats you up." No matter how long a stretch you have there, you always get eaten up." Strange as it may seem, this **urban atmosphere** of almost perpetual motion in which Stevens exists, nay positively thrives in, **acts as a stimulus** for his numerous creative outlets. "I like to be as close to the city as possible," says Stevens, "having all these workmen around me is creating a constant stream of movement ... only in that way is my mind free to move.

"For me, it's great to write in a car."

"It's great, 'cause if I'm being driven somewhere in a taxi, I

find that my mind is being constantly taken over by new sights. Therefore I haven't got the time to concentrate on any one thing and get lost in it, so I have to think and consequently my ideas are constantly changing. "A car is a great place to write in," he concluded. Totally aware that the contents of his music reflects the inverse of his turbulent environment, Stevens who until recently lived above his parents restaurant on Shaftesbury Avenue, London feels that subconsciously it's his natural reaction against this background of continual noise.

"I've had lorries outside my window for the last ten years," he recalls. "I guess it's that which I am combating."

However, Stevens still finds time to allow for everyday idiosyncrasies, his most recent being his beard, which he is hurriedly regrowing after having taken razor firmly in hand and succumbed to the overwhelming compulsion to see what lay underneath.

"Before I shaved it off, I found that my beard was almost ruling me," confessed the demon barber. "I was almost frightened to see what was underneath, it got so much that I thought I've got to beat it."

"Well I eventually did it," he continued, "and I felt so clean, it was the first time that I have actually felt rain on my chin for I don't know how many years ... it was fantastic. But then I realized I didn't want it like that so I've started to regrow it again. You find that you can conceal things, not internally, but when you have an open jaw you automatically find that you conceal things within yourself ... mainly in your head. "Now normally, you'd take it inside of yourself when reacting to something, with a beard you can react quite openly and as you have a covering it doesn't affect it too much ... it's not so internal,

it's an outgoing reaction."

Success has turned more heads than a good looking woman, but again Cat Stevens is adamant in his determination to retain a sense of priorities and avoid being sucked up by the destructive superstar syndrome. Even the immediacy of his Stateside acclaim - being one of the few artists to actually show a profit on an initial expeditionary trip to the New World - hasn't clouded his personal credo.

"The trouble is, that many artists become performing puppets, but they don't know it. They still think they are in control which can be very dangerous because they'll suddenly blow up and they won't know why.

"The thing I found trying is to get as much control over my life as possible. It's just a question of you working and struggling for that moment when you're on top so that you can then do what you want. It doesn't matter what thing you're into, it's just that you're constantly working to reach that peak.

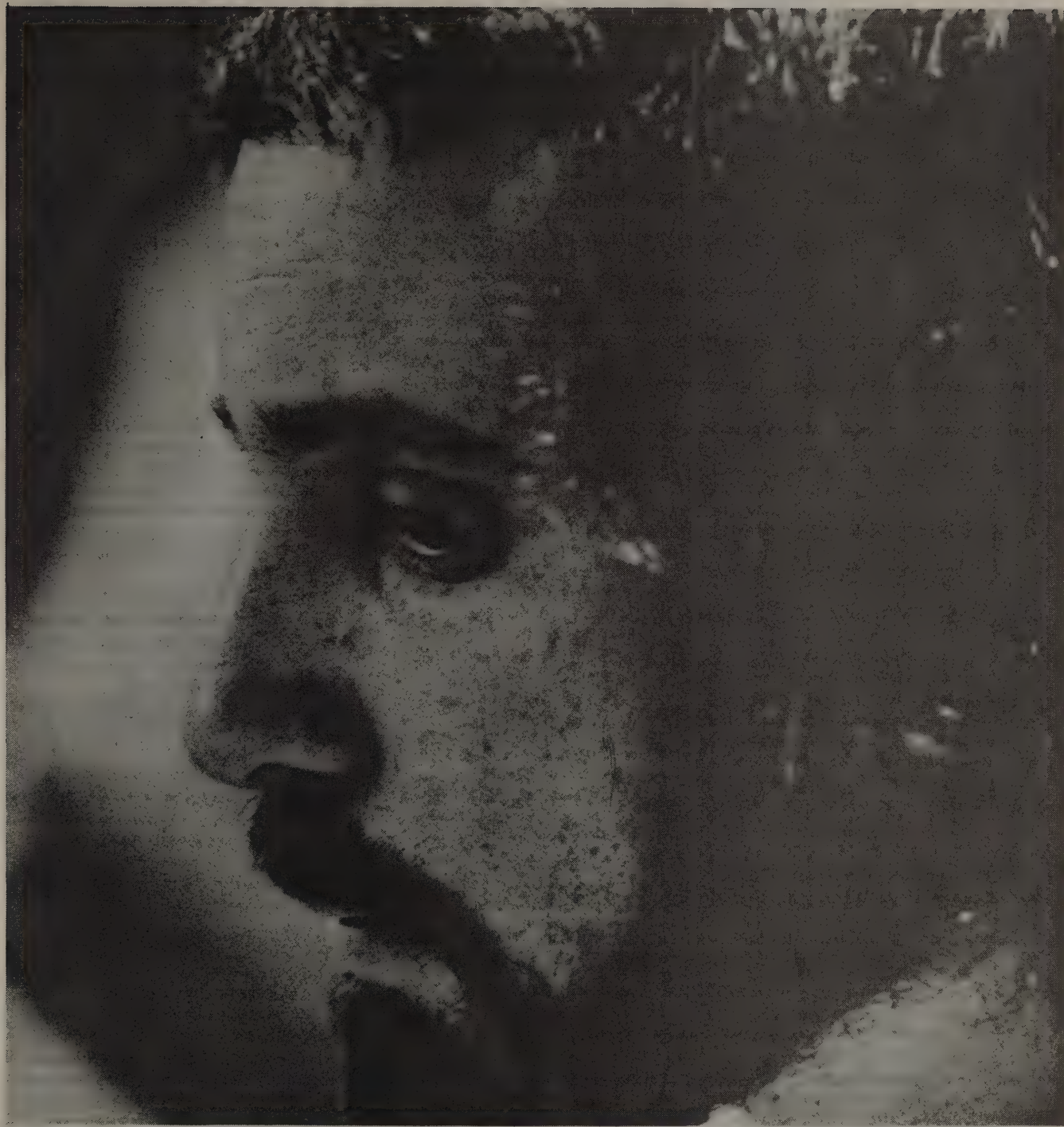
Conscious of his audience, Stevens is forever striving to present a good concert in the best possible surroundings. To this end, he still avoids performing in those vast American stadiums, where the name of the game is: **See How Many People We Can Pull In**.

"I don't go in for all that," says Stevens taking a stand. "They're only in it for the bread, it's definitely a bread thing. The only thing is that you do get heard by a lot more people, but then you don't really because you sacrifice the **quality** of your performance. They only see the event, that's all. Now that's what I call a drag. That's not what it's about.

"Records are **private** things, **personal** things and it doesn't

(continued on page 81)





# PAUL SIMON *Alone*

For the second time in his life *Paul Simon* stands alone. However, his name on a solo album amounts to much more now than when his "*Songbook*" album limped almost totally ignored onto the market some years ago.

Though he was the songwriting half of the incredibly successful *Simon & Garfunkel* partnership, Paul Simon—soloist—is now in the same position ex-

perienced by *Lennon*, *McCartney* or any other active limb of a creative body which has been amputated.

Simon is aware—though not unduly concerned—that people will undoubtedly make critical comparisons between the songs on the new album and those that he sang with *Artie Garfunkel*.

Here, Simon speaks about his recording activities, past and present, *Dylan*, bootlegs and songwriting.



**HIT PARADER:** *On the Simon and Garfunkel albums there's always been intricate yet unobtrusive orchestral and group backings. Yet you've always chosen to undertake live appearances with just the two voices, your guitar and the occasional extra musician in support. What was your motive for this?*

**SIMON:** At one point, we did use some back-up musicians, but most of the time we didn't because it seemed to make things better just using the two of us.

First of all, we'd require a lot of time and rehearsal. The guys we used on the records we couldn't take on the road because they were all very busy session men. If you said to guys like Larry or Hal, would you come out, they'd do it as a favor. But if you said we're going on the road for three months they'd decline.

They've got families, their work and besides it seemed to work with just the two voices and the one guitar. There was something about it, the fact it was reduced to such a small trio bank...two voices and a guitar; that worked.

Those numbers that didn't work, we didn't do, so I don't think that you felt it, by not doing things that couldn't be sustained within this simple context. If we had then I'm sure you would have felt it...but we didn't. Until "Bridge" came along everything was easy to do that way.

It is so simple to go and perform that way. Sound problems were pretty much eliminated, even at the Royal Albert Hall—which acoustically is supposed to be terrible—was, for us, just great.

**HP:** *So there isn't a chance that you might suffer from the same predicament as Dylan, whereby a flood of unheard material is made available in bootleg form. I know there's one album called "Chez" which is supposed to feature you and Artie singing and talking in a room.*

**SIMON:** I haven't heard that one, but there's a lot of Dylan stuff about and there's a lot of Simon and Garfunkel bootlegs of concerts.

But the most flagrant bootlegging that's being done, doesn't revolve around unreleased material, it's done by those people who take the album and copy it, then resell it on tape cassettes and cartridges.

These bootleggers make their money by selling it to the record dealers for much less than the actual record companies. That's where the big bootleg market is...it's so much bigger than the bootlegging of discs. I mean there's a Simon and Garfunkel

"Greatest Hits" tape that's a best seller.

You can't con people into believing that somebody really bad is dripping with talent. An artist wants to be good...he wants to please and finally succeed. If you're around long enough then you don't believe in everything that everyone tells you.

**HP:** *Is that hunger and that determination to succeed still as strong today as when you and Artie were working the folk club circuit?*

**SIMON:** Well, the people that surround me, like my wife and everybody else, are always saying, "That's not as good as that one," or "Why not change that line in that song."

**HP:** *You have this reputation of being very meticulous when working in the recording studio to the point of continually striving for complete perfection. In fact, Duck Dunn recently told me that when he recorded with you for the new album, that you'd lay down a take—everyone would like it—but that you would insist on redoing it over and over again until you were satisfied that you had captured a certain mood.*

**SIMON:** (smiles as he remembers the event). Well, I used Duck on bass and I used Jim Keltner on drums. We just came into San Francisco and started to work on one song which actually was never finished.

I was looking for something, but I wasn't quite sure what I was looking for. They're both really fine musicians and I probably drove them crazy. I didn't really say anything, I kinda wanted to see what would come and it didn't upset me in the least, because I was so used to working that way. I had plenty of time and I was just sorta formulating my ideas.

**HP:** *Duck's opinion was that as far as he was concerned, you didn't need any other musicians, just your guitar for support.*

**SIMON:** That's a very nice thing for him to say. The track I was doing with him, I eventually completed with electric piano by Larry Knechtel.... he's the guy who played on "Bridge Over Troubled Water" and Joe Osborne the bass player who was also on that record.

The rest of the line-up was Hal Blaine the drummer and myself on guitar, and I feel that particular song came out a lot better than if I had just played it with guitar.

**HP:** *Do you like Dylan's interpretation of your song?*

**SIMON:** Well, first of all, I'll tell you how it came about. I was in the studio and Bob Johnston came upstairs and said, "Dylan's downstairs, do you

want to come down and say Hello," and I said, "Sure just as soon as I get a chance," which I did.

Then they played "The Boxer" for me which Dylan had just recorded. It was at a time when he was recording a lot of other people's material for his "Self Portrait" album.

About his version...I don't know, it's hard to say, you see I identify very strongly with that song. Yes, I suppose it's OK but I like the Simon and Garfunkel version...I was very pleased with that. It's one of my favorites of all the Simon and Garfunkel records. It's a very personal song and it's hard to imagine any other interpretation.

It was fine...it was original. Like anything Dylan does, it has its own thing. He did it differently and I didn't think anyone could do that. Dylan's version makes me smile.

When Aretha came along and then Stevie Wonder did it, they both did it in a way that was very natural for the song and they made it for me.... I love it.

There are those people who haven't made good attempts simply because they haven't got the goods to do a good job on anything or because they didn't have enough time.

I mean, there are more bad records than good records and so you expect that the majority of covers won't be good, but you're pleased when somebody takes the care and the time to do it well.

**HP:** *What have been your opinions of the countless cover versions recorded of your songs. Do they please you?*

**SIMON:** Aretha Franklin's version of "Bridge Over Troubled Water" was fine. There's been a lot of good versions of that song ... in fact I've just heard a good one by Roberta Flack.

There are quite a number of cover versions which took the song into another direction than what we did. They are natural directions, because that song was a gospel-type song—it wasn't a gospel song—it had a gospel feel to it and therefore lent itself very well vocally as well as musically to that kind of arrangement.

Artie is not a gospel singer or a soul singer and Simon and Garfunkel were never in a black voice, because that's not our voice. Artie sang that song I think very soulfully. Not black soul, he sang it from his heart and it sounded real.

**HP:** *You haven't appeared in public for nearly two years. Just how important is a live audience to you?*

**SIMON:** I like it. But there was a time when I wasn't so much bored with performing but bored with what I was doing. You know, singing the re-



quired Simon and Garfunkel hits which realistically speaking you had to do. That's why people came to see you.

I mean we just couldn't say, "I can't sing Bridge Over Troubled Water again, because we've sung it so many times." People want to hear it, and if you're going out on a stage then you've got to do it.

HP: When you re-listen to your very earliest material do you feel some embarrassment like some artists admit to?

SIMON: Well, maybe a mild embarrassment. Really it's not just like looking at a picture of yourself in 1959 when everybody had short hair. You look at the picture and you see that the styles are so old-fashioned and you wish that you had been ahead of everyone else and had long hair in 1959. But you didn't.

HP: Do you in fact play all your earlier albums?

SIMON: No. Well, very seldom.

HP: When you do, is your personal opinion that a particular album was good at that time?

SIMON: I don't have too much perspective on those albums because some of them were big hits which tend to color how I look at them. I tend to think that probably that was good because it was such a big hit, and then when I hear it the thing clouds.....I just don't know. I don't spend too much time thinking or worrying about what I did in 1967.

HP: Of all the material that you have written, which is your personal favorite?

SIMON: Well, most of my favorites are on the new album. It's not because that they are the best, but probably because they are the very latest and I haven't as yet had too much of a chance to get used to them.

HP: Your earlier work reflected the hardships that you were enduring in both this country and America. Since achieving and enjoying success.....well, you do enjoy success, don't you? (Simon smiles and nods.). Do you find that in any way your present life-style has affected your writing?

SIMON: I think that the main thing that has altered my writing is the fact that I know a little more about how to write. I don't think it has too much to do with my life-style. It might have to do with the subject matter or the musicality of it.

The way of using lyrics is something that you just learn from experience and study...I don't think it's a question of life-style. I'm older too and I don't see things in the same way.

HP: Do you employ any special method for songwriting?

SIMON: I do have a method of writing but I don't know exactly how to verbalize this. For one thing, I don't have a schedule. I have periods of productivity. I can't say exactly how it happens, but I just sit at the guitar and one minute nothing happens and the minute later as I'm thinking, something happens musically.

I play it and think about it. If it appeals to me I attach a phrase to it and some of those musical ideas evolve into songs and others go nowhere.....I lose interest in it or I don't. That's how I write. I never set out with the intention that I'm going to write this now or for that matter that I have to write it.

HP: In the past you have collaborated with ex-Seeker Bruce Woodley. Have you written songs with any other writers recently?

SIMON: Well, yes. "El Condor Pasa" .....I only wrote the lyrics, the melody, which is traditional was one that I learned from the group Les Cincos, so it's a collaboration between my lyrics and their melody. On the new album, there's an instrumental on which I collaborated with jazz violinist Stephane Grappelly.

HP: You have also been studying the classical guitar. Will this influence show on the new album?

SIMON: There's no classical guitar on the new album, but I wouldn't separate my own personal tastes from what I will be doing in the future. Again, that's not to say that I'll be playing classical guitar only. I like it, for it teaches me a lot about music...I love the sound of the instrument. Anyway, I never learned how to play the electric guitar. I can sit and read the music and I don't have to think what I have to make up here or there. It's great music and I love it.

HP: Is there any particular person that you would like to write material for?

SIMON: Artie Garfunkel. I think that, if I can rouse him up out of his world in Connecticut he might.

I don't see why not—he should—what I mean is, he could make a good album. He needn't if he didn't want to. He hasn't got anything to prove to anybody.

All I know is that Artie likes to sing and record. He doesn't write so he has a problem of finding material, but there's enough good material around.

HP: During your very early career around the folk clubs, did you for one moment envisage the success that you eventually achieved?

SIMON: No, of course not. ☐ ROY CARR



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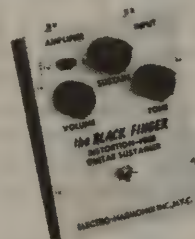
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# B. B. KING

## London Blues



Perhaps the greatest lesson B. B. King learned while cutting his latest record in London was that of similarity between musicians. "A musician is a musician no matter where you go or what the circumstances are," said King upon his return to the U. S. "There is no real difference because we are all doing the same thing. We are trying to communicate to our audience through music. And we communicate with each other through music too."

"I think the language barrier is a greater factor in keeping people apart. That and the different customs of people from various countries. Sure, musicians sometimes speak a different language, but I haven't found a true musician yet who can't understand if I really listen to him," said the blues master.

"I will say that there aren't many people as wealthy as Ringo Starr who would participate as he did. He tried hard to keep my sound and never did he try to put himself in front. He is what I call a **good drummer** and a **good musician** as were most of those people who worked with me in London. But Ringo impressed me because of his name and stature. I guess I expected something else, like he might try to take the lead. But he was always making sure that the soul sound stayed pure and clean B. B. King. I really can appreciate that in a fellow musician."

King recalled the sessions he did as a youngster and later as an accomplished blues guitarist.

"I learned that you give the man in front of the band the room he wants," said B. "And Ringo and Klaus Voorman were always saying things like 'I don't think that is really B.' to the other musicians. I mean they all wanted to help, everyone

on the sessions, but some of them wanted to sort of update the chord structure or the arrangements.

"As far as updating a tune is concerned, it's not just putting in strings or horns or that stuff. I was doing that in the Fifties when a tune warranted that type of treatment. You have to put certain instruments or voices sometimes to make the tune feel right and sound right. In London, we tried to have a different pattern with each cut. But we always kept the basic B. B. King identity. Maybe we changed the rhythmic pattern. Maybe we would change the time sequences, but we always were looking to keep my style there and out where everyone could see it.

The London sessions which King did took place in eight of the 10 days he was there. "I was supposed to go to London on a vacation. Before I left, they asked me if I wanted to do any recording when I was there. You know, work out with some of the English musicians who might be around. I said yes I might. But without my knowing, they booked time for every day I was to be in the country. I did know that they sort of advertised my coming in the music press and also that Joe Zagarino, one of the producers of the album, had also passed the word around. But I didn't know they had booked all that time for me.

King recorded the sessions with his British friends at Olympic and Command Studios in London. In both cases he had only one complaint.

"Setting up the studios was difficult," King said. "We had good sound once we got set up, but there was always a wait. There was always time in between my arrival and when we started the sessions. They just take it slower there but I really had a hard time adjusting to it. Here the musicians are late but we can get something going on time. There, well I found it unnerving because you know, I was so ready to start when I walked in and then nothing was ready for me. Finally, I just had my manager call me at the hotel when they had everything ready at the studio. Then I went over there and had no time to pace around or get drunk or whatever.

"But the musicians are the same as here in the respect that they were drinking and shooting the bull in between takes. You know, we all like to have a good time now and again. And in a studio, you kind of have to keep busy once you get started. It keeps the nerves together to keep moving and playing and doing something constructive or fun or both.

The sessions would usually last eight to 10 hours. But King said he rarely got tired. "We had so much to do and work on that there just wasn't time to get tired," said King. "If I wasn't playing or running through the tunes and helping everyone get together with the sound we were looking for. I was usually telling stories and hearing stories. One thing I am always ready to do is to talk to interested musicians who want to know whatever I know and trade licks. I'll tell them everything, because I didn't get a chance to talk to some of the artists who I liked before they died.

I had to read about them in books and then I really could never see their fingers slide or move the way they really did. So I want the musicians and everyone to know everything about me that they want to know. I don't want them to just



read about it.

The only tunes that didn't suit King truly were ironically the two written for him by musicians who had shown up at the session. "We had to change 'Alexis' Boogie,' that **Alexis Korner** wrote. The words were terrific but I did not really like the changes. So I got his permission to change the melody and chord structure a little. I also changed 'Power of the Blues,' that **Pete Wingfield** wrote, a little. I must say though that I was really pleased to have these tunes written for me. I really have to respect those guys a lot, because they really tried to do what was right by me," said King.

With "Caldonia," the opening cut on the album, King explained that everyone was having a really good time. "It was like a party where we all had some fun with the music and with each other. I even made a mistake and forgot a word in one part. But when it came to the mix down of the record, I asked them to leave it in. I want the people listening to know that I'm human. A fact about musicians all too often forgotten. I don't mind letting people know I make mistakes as long as the music is there."

There were 36 tapes made of King in London, and he said that there would probably be another LP from those tapes. He also wanted it clear that the tunes in the LP were not recorded in that particular order. "We did them as we felt them" said King. "But we rarely left one tune unfinished. I like to complete everything I can once its started.

"With 'Ghetto Woman,' we seemed to really begin to get things together. It was the first tune to say anything to us and really make us feel good. By the time we came to 'Part-Time Love,' everyone could tell that the group had something on the rudiments of **B. B. King**. And while each tune is different, **B. B. King** still is there with all of them.

The final tune on the album was made popular by **Howard Tate**. "Ain't Nobody Home" was written by **Jerry Ragovoy**, who also owns a studio in the U. S. in which King often records. "I have people scouting for tunes all of the time," King explained. "We found this on a record and worked on it right before the sessions ended. We cut a track in a very low key and I felt it wasn't really the best thing we could do with the tune. So on the last night, we cut it in a higher key. Then we brought that basic music track back to the States where I dubbed in the voice with **Joe Zagarino's** help. But it was hard to get the rhythm of that tune. I think though that it's the best cut on the album for that particular style of music.

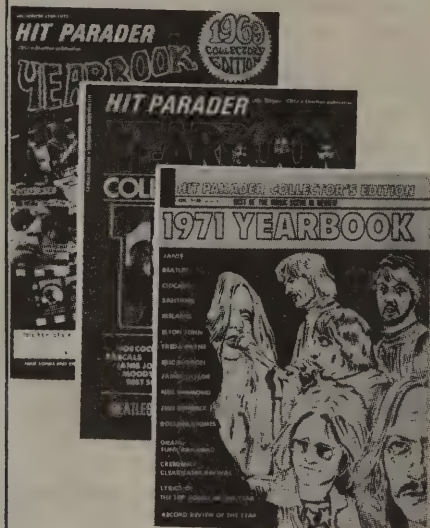
Of the overall album King commented that he thought the work that went into it showed. "The whole LP was done from the head. I mean the charts came after the tunes were recorded. So I really think that the effort put out shows. I rank it among the best, but then I have a lot of favorite albums, even though I generally listen to my albums only a few times to catch the mistakes," said King.

"You know," King continued, "Many of the musicians that came in on the date never knew I was as limited as I am. Sometimes my guitar can really sound good to me and the musicians really managed to bring that out. Sure, there are mistakes there, just like on any album ever made. But the musicians were so fine that the mistakes are really really minor or ones usually covered up in some way or another.

"Look. I don't want to play like anyone else. I want and have my own sound so why change it because so and so sells more records. I want to sell my work my own way. I can't give me up to satisfy anyone else. You can't take away the 'B' from B," King concluded.

"**B. B. King in London**," was recorded between June 9 and 16, 1971. It was modified at the Village Recorder and the Record Plant in Los Angeles and the Hit Factory in New York. **Joe Zagarino** co-produced it with **Ed Michel**. And according to King, the only live horns on the LP are **Jim Price**, trumpet, and **Bobby Keys**, tenor saxophone. □ **BOB GLASSENBERG**

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## LENNON AND MCCARTNEY

(continued from page 34)

it. It was about places I remembered. A nice song. Jose Feliciano did a nice version of it.

RUN FOR YOUR LIFE: Me. Another one I never liked.

PAPERBACK WRITER: Paul. I think I might have helped with some of the lyrics. Yes, I did. But it was mainly Paul's tune.

ELEANOR RIGBY: Both of us. I wrote a good lot of the lyrics, about 70 percent. Ray Charles did a great version of this. Fantastic.

HERE THERE AND EVERYWHERE: Paul. This was a great one of his.

YELLOW SUBMARINE: Both of us. Paul wrote the catchy chorus. I helped with the blunderbuss bit.

SHE SAID, SHE SAID: I wrote it after meeting Peter Fonda who said he knew what it was like to be dead.

GOOD DAY SUNSHINE: Paul. But I think maybe I helped him with some of the lyric.

FOR NO ONE: Paul. Another of his I really liked.

AND YOUR BIRD CAN SING: Me. Another horror.

DR. ROBERT: Me. I think Paul helped with the middle.

GOT TO GET YOU INTO MY LIFE: Paul. I think George and I helped with some of the lyric, I'm not sure.

TOMORROW NEVER KNOWS: Me. This was my first psychedelic song.

PENNY LANE: Paul. I helped him with the lyric.

A LITTLE HELP FROM MY FRIENDS: Paul. It was Paul's idea. I think I helped with some of the words. In fact, I did. Hunter Davie was there when we did it and mentioned it in the book. "What do you see when you turn out the light, I can't tell you but I know it's mine." That was mine.

LUCY IN THE SKY WITH DIAMONDS: Me. And once again, folks, this was Julian's title. It was nothing to do with LSD I think Paul helped with the last verse.

GETTING BETTER: Paul. I think I helped with some of the words in the middle.

SHE'S LEAVING HOME: Both of us. Paul had the basic theme. But all those lines like "We sacrificed most of our life ... We gave her everything that money can buy ... Never a thought for ourselves ... Those were the things (Aunt) Mimi used to say. It was easy to write.

BEING FOR THE BENEFIT OF MR. KITE: Me. I got some words off an old circus poster. I have it in the billiard room. The story that Henry the Horse meant

heroin was rubbish.

WHEN I'M SIXTY FOUR: Paul. I think I helped Paul with some of the words, like "Vera, Chuck and Dave" and "Doing the garden, digging the weeds." GOOD MORNING, GOOD MORNING: Me. A bit of a gobbledegook one, but nice words.

DAY IN THE LIFE: Both of us. I wrote the bit up to "woke up fell out of bed" and I think Paul wrote "I'd love to turn you on." I got the idea from a news item in the British Daily Mail about 4000 holes in Blackburn.

BABY YOU'RE A RICH MAN: Both of us. In fact we just stuck two songs together for this one - same as "A Day In The Life."

I'M THE WALRUS: Me - I like that one. That was the time when I was putting Hare Krishna and all that down. I hadn't taken it up then.

MAGICAL MYSTERY TOUR: Paul. I helped with some of the lyric.

HEY JUDE: Paul. That's his best song. It started off as a song about my son Julian because Paul was going to see him. Then he turned it into "Hey Jude". I always thought it was about me and Yoko but he said it was about him and his.

REVOLUTION: Me. I should never have put that in about Chairman Mao. I was just finishing off in the studio when I did that.

BACK IN THE USSR: Paul. Maybe I helped a bit, but I don't think so.

HAPPINESS IS A WARM GUN: Me. That's another one I like. They all said it was about drugs but it was more about rock and roll than drugs. It's sort of a history of rock and roll. The title came from an American gun magazine. I don't know why people said it was about the needle in heroin. I've only seen somebody do something with a needle once and I don't like to see it at all.

ROCKY RACCOON: Paul. I might have helped with some of the words, I'm not sure.

WHY DON'T WE DO IT IN THE ROAD: Paul - one of his best.

JULIA: Me. Yoko helped me with this one.

BIRTHDAY: Both of us. We wrote it in the studio.

EVERYBODY'S GOT SOMETHING TO HIDE: Me. Fats Domino did a great version of this one.

SEXIE SADIE: Me. That was about the Maharishi.

BECAUSE: Me. This is a terrible arrangement. A bit like Beethoven's Fifth backwards.

ACROSS THE UNIVERSE: Me. One of my best songs. Not one of the best

recordings but I like the lyrics.

A list of songs, according to Lennon, written by himself, about which he had no comment.

There's A Place; This Boy; All I've Got To Do; Not A Second Time; You Can't Do That; A Hard Day's Night; I Should Have Known Better; If I Fell; I'm Happy Just To Dance With You; Tell Me Why; Any Time At All; I'll Cry Instead; When I Get Home.

I'm A Loser; I Don't Want To Spoil The Party; Ticket To Ride; Yes It Is; Help; You've Got To Hide Your Love Away; You're Going To Lose That Girl; Nowhere Man; Girl; Rain; I'm Only Sleeping; Strawberry Fields.

Dear Prudence; Glass Onion; Bungalow Bill; I'm So Tired; Yer Blues; Cry Baby Cry; Goodnight; Ballad Of John and Yoko; Come Together; I Want You (She's So Heavy); Mean Mr. Mustard; Polythene Man; One After 909; Hey Bulldog; Don't Let Me Down; You Know My Name; Sun King; Dig A Pony; Dig It.

Songs which Lennon attributed directly to Paul McCartney, again offered with no comment.

I Saw Her Standing There; Tip Of My Tongue; I'll Keep You Satisfied; Nobody I Know; Things We Said Today; Don't Want To See You Again; I'm Down; The Night Before.

Another Girl; Tell Me What You See; I've Just Seen A Face; That Means A Lot; You Won't See Me; I'm Looking Through You; Woman; Sgt. Pepper's Lonely Hearts Club Band; Fixing A Hole; Lovely Rita; Hello Goodbye; Your Mother Should Know.

Fool On The Hill; Step Inside Love; Oo Bla Di; Martha My Dear; Blackbird; I Will; Mother Nature's Son; Helter Skelter; Honey Pie.

Lady Madonna; All Together Now; Get Back; Let It Be; Maxwell's Silver Hammer; Oh Darling; You Never Give Me Your Money; She Came In Through The Bathroom Window; Golden Slumbers; Carry That Weight; The End Her Majesty; Two Of Us; The Long And Winding Road.

Songs attributed jointly to McCartney and himself by Lennon and offered again with no comment. I'll Get You; I Want To Hold Your Hand; Baby's In Black; Every Little Thing; What You're Doing; Drive My Car; The Word; I've Got A Feeling. □



## THE WHO

(continued from page 38)

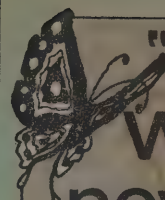
of ideas.

Also because he'd spent so much time working on the film other urgent matters concerning the group were neglected. With two American tours and one British tour set for the year, it all combined to postpone the film idea until a future date.

Says Townshend with passion: "I still feel that the group should be making a film. There is so much that the whole organization, the

whole Who team, could do in a film. This may sound like blowing our own trumpets but I don't think there are many other groups who have the knowledge of stage rock theater but at the same time the necessary lack of ego to carry it off.

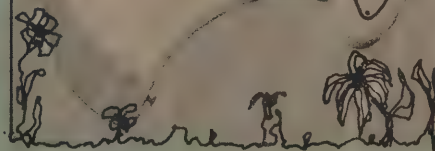
"At the moment we are leaning heavily on the fact that we are good experienced musicians and can put on a good stage act. But ... and I hate to rub it in ... what we need is a film." □NICK LOGAN



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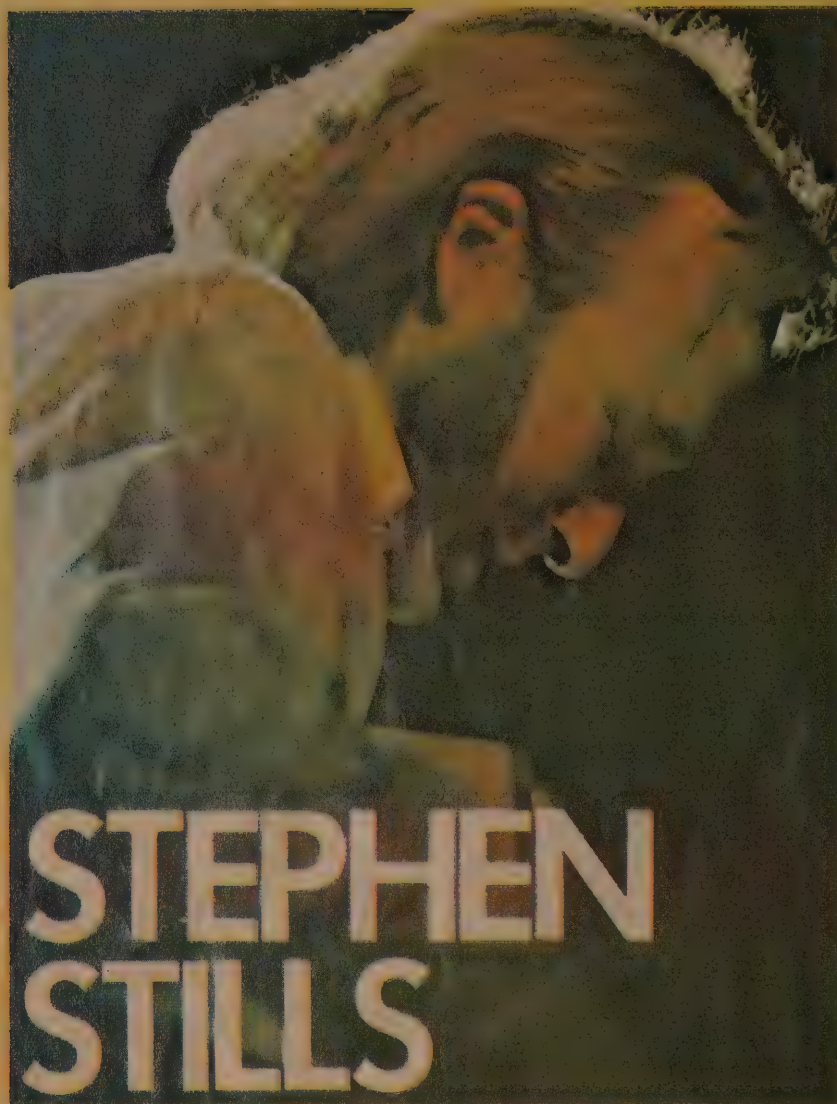
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## Lower Profile

Stephen Stills has a mansion in Elstead, in the South of England, three clocks that tell the time in three different cities, a devoted gardener named Johnny and some '61 claret that's pretty passable.

The house in question is of course the famous **Ringo Starr/Peter Sellers/Stephen Stills** 15th century manor house, with the ornamental lakes and a deep glossy redbrick mixed with ancient half timbering. Lord of the Manor now for over two years, Stills has outlasted both his predecessors in the Surrey, England, home. And he keeps it as a retreat from the superstar world, as a place to lay his head.

Now 28, Stills has seen it all.

Tired of the hassles that dogged him in the past, he's got himself a new band, a new double LP and a new, lower profile.

But he's still the same energetic Stephen ...

The band is called **Manassas** - and sounds good. Manassas is heavy on names. Besides Stills himself, there was **Dallas Taylor** on drums, **Fuzz Samuels**, bass and bowler hat, **Joe Lala**, assorted percussion, **Chris Hillman**, guitar and vocals, **Paul Harris**, keyboards, **Al Perkins**, pedal steel.

Said Stephen: "For my own artistic purposes I made a double album because it allowed me room to expand on various facets of my music. I made an encapsulation of it on a maxi single. We had to twist the record company's arm a little bit because the way I've got it edited there's five copyrights involved, so they aren't going to make much money out of it. But that's okay - they're making enough money."

Is there any chance of the Famous Four - Crosby Stills Nash & Young - getting together.

Stephen commented: "As long as people don't roll my stone, we're gonna get it on just fine. Chances are absolutely one hundred percent. I've made that perfectly clear.

"David and Graham had their show at Carnegie Hall. I was in Florida and I came up, and I went on stage. We did a few tunes and there's a marvelous tape of it - and of us completely breaking down in the middle of 'Suite: Judy Blue Eyes.' When we started singing we really sang it well - and then we would forget the words.

"But we stumbled our way through it.

"The crowd went nuts and then Neil comes on and the crowd goes nuts again - it was really neat you know.

"And then they say, okay, we're going to put out an album: **David Crosby, Graham Nash and Friends in Concert**.

"I said, 'And Friends?' Oh no, you're not." They really took that as a personal affront. So I said, 'Listen, if I sing on Neil's record, or if Willie (Graham Nash) sings on David's record - all that's different. But if the three of us get together that's Crosby, Stills and Nash product, period.

"David and Graham thought that was really cheeky.

"So I said, "Well, whatever you think, that's what's going down, because I want to get back to the studio and atone for the fact that the first album was so much better than either 'Deja Vu' or the live album. Thank you very much."

"And they all agreed. There are moments on 'Deja Vu' that are really magnificent but that first album...well, nothing touches it. Three people really working together - everybody had their gig.

"Me and Dallas made the tracks and we would all get together on the mixing and David would step aside for that. Leave that to Graham and I. And Graham and I would fight it out over the drums, and how loud they should be. And how heavy the tracks should be, and not be bitter about it or take it as a personal affront.

"And all of that rapport went away, when we were a big success.

"The whole San Francisco/LA/California trip got laid on us. Neil came along and it was groovy on the road but then we went on to make the second album ('Deja Vu') Neil had HIS tracks - he's his own man. But it interrupted the little thing that we had with the three of us.



Because all of a sudden, you know, David had HIS tracks ...

"I got fired once in Chicago because we had to replace the bass player (Greg Reeves) with Fuzzy Samuels.

"Fuzzy had been working with me and consequently the songs that he knew were my songs, and so the electric set - the first half - was predominantly my songs until we could get a chance to rehearse a couple of others.

"Well, it lasted about two days until Neil walked off the stage at the end of one concert. At the next concert they all said, 'We don't want to do any more it isn't fun and it's all your fault.

"So I said, 'Okay, later.'

"I got fired because I took it upon myself to get it all together. We had a tour booked and we would have been sued if we hadn't completed it. In so doing, I did the most expedient things possible - which was to get it together. The easiest songs were the ones Fuzzy knew, which were mine for the most part.

"We got to one city and we worked up one of the others' songs and then we worked up David's tune, 'Wooden Ships' and then we were getting 'Southern Man' which is Neil's tune - but it wasn't happening quick enough.

"They were all paranoid and letting it affect their shows.

"And I wasn't about to let it worry me to the point where I would put on a bad show.

"They really just got resentful."

There was comment about Still's absence from David Crosby's solo album?

Said Stephen: "I wasn't anywhere near there at the time. And I really didn't want to be anywhere near. I just didn't feel like going back and getting involved with all that again. Because there wasn't any apologizing for all that stuff that'd gone down before. I felt like taking a little time ... you know, maybe do my thing for a while. So I had a retreat and that's what those two albums of mine were.

"A retreat into my own music.

"I still have mixed feelings about my two solo albums. I think an incredible album could be made out of the two - one with the big band and one with the small band - that's the reason for my new double album. With the earlier two it was really erratic, no general direction.

"Every song was carefully organized as a song but it didn't really happen on the album." ☐ TONY TYLER

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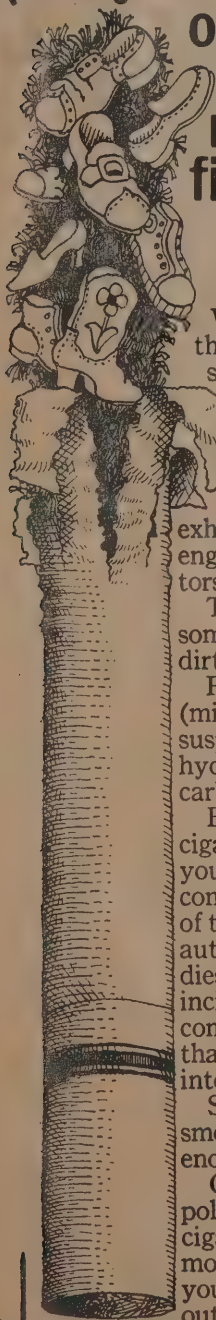
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If you're going to gripe about the quality of the air you breathe,

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When you think of the stuff that makes air dirty, you think of auto exhaust, diesel engines, incinerators; right?

They contain some pretty bad dirt-makers like:

Particulates (minute solids suspended in air); hydrocarbons; carbon monoxide.

But the cigarette smoke you inhale contains more of this stuff than auto exhaust, diesel engines and incinerators combined. And that's straight into your lungs.

So you see, smoking is dumb enough.

Gripping about pollution with a cigarette in your mouth can get you laughed out of town.

AMERICAN CANCER SOCIETY

THIS SPACE CONTRIBUTED BY THE PUBLISHER

## LINK WRAY

(continued from page 25)

elegant studios—"That session with Mitch Miller," he recalls. "Took me near half an hour to find my guitar."

Link Wray is back recording and has his first album in 12 years out on Polydor, "Link Wray." He recorded it himself in his own studio, "Wray's Shack Three Track," which gives you some idea of Link's ideas about putting music down.

Three tracks, says Link, is sufficient to get your music down. "You get these studios with 16 tracks and 24 tracks and you get drunk with power. You start adding more and more to what you have and in the end it's becoming mechanical music, head music, all planned out.

"The feeling comes first. Feeling is the secret not some jumped up sound. I reckon that the days of the 24 track studios are over and there's going to be a return to simplicity."

"Wray's Shack Three Track" started when Link's father started building a chicken coop and a porch on the house and then a room on the porch and then another room until it was all connected. So Link's brother Vernon Wray, who is called Ray Vernon moved his three track recorder into one of the rooms and they were in business. For a while Link didn't have a drum kit installed and says he just had to "stomp real hard" on the floor. "It was no problem because all we wanted was time," says Link.

Link was playing the local bars around the studio in Accokeek, Maryland—the family moved there from Portsmouth, Virginia and soon intend to transport everything, via flat bed truck to Tuscon, Arizona. His brother Ray was managing the band and recording people like Ronnie Dove in the studio and also doing a little private recording, getting Link together. Soon they had a backlog of around 125 tunes.

Admits Link: "It's different working in the Shack. We just sit down, start the tape, and play what we want. If it's good it's good and if it's bad it's bad. But there's no electronics—just the real nitty

gritty. Honest music. When I'd be working in the studios in New York it'd be like working in a cathedral.

Link Wray has his place in rock history.

He reckons that he was the first one to open up the guitar to distortion, getting on to the record scene just after the twanging Duane Eddy. There is a quote going round from Pete Townshend, leader of the Who: "If I had never heard 'Rumble' I never would have picked up guitar."

The Who would like to return the compliment by picking up Link Wray and working with him on a tour.

Link is all for this because he's had it playing in the bars. "I'm never going to play in a club again, making music for drunk rednecks who only care about picking someone up." This is one of the reasons for the move out to the desert air of Arizona — "getting back to the earth and cleaning our heads out."

Link Wray reckons he utilized a home-made wah-wah pedal long before it was invented making it via a rubber hose that went from the speaker to his mouth. They got a fuzz tone — again long before groups like the Yardbirds made it fashionable — he put pincer holes through his poor speakers.

A gravelly sound was obtained by playing really loud and taking the head of his drum and playing the other side.

He also ran into the most peculiar kind of censorship in those days when "Rumble" was banned in several cities as being conducive to all that teenage rioting. It was just the title that offended because "Rumble", like "Jack The Ripper" which also ran into the same kind of trouble, was an instrumental.

Link Wray's Polydor album has him singing however — something, he says, he wanted to get into back in the 1950's. He considers that instrumentals "can't last" which is surprising considering his "Rumble" and "Rawhide" are still prized by students of early rock. □ FRANK SIMPSON



try to hear everyone. I can understand his point, because people sound good on records and then their attitudes are bad or something, so you have to meet them and get involved personally. Paul doesn't like to have to answer to anyone, and I think he personally liked us. He doesn't like having to say, "Well I don't like this playing because of this," he's just going to tell you he doesn't like it and change it. He really doesn't want to have to argue with you because he knows what he wants."

"The Beatles as writers are definitely innovators, but as players ... there's just a minimum amount of playing on their albums. Their music at that time was bad - it was juvenile. I was listening to James Brown, Muddy Waters, people like that.

"Working with Paul was fun, in as much as it was good to see how he works and where he's coming from. But as a musician it wasn't fun because it wasn't challenging or anything like that. But it was very good. McCartney is definitely a song - writer, not a musician, but he writes beautiful songs. In the studio he's incredibly prompt and business like. No smoking pot, no drinks or carrying on, nothing. Just straight ahead. He came in at 9:00 a.m. in the morning. We were all there and we'd listen to what we'd done the day before so that it would get us psyched ready to do the day's work, then we went into the studio and it was 8 hrs. of just playing. He's not a very loose cat, not eccentric in any way at all. Very much of a family man. He just wants to make good music.

□ VICKI WICKHAM

# From Electro Harmonix, makers of the Mike Matthews Freedom Amp.



## Plug-in Boosters

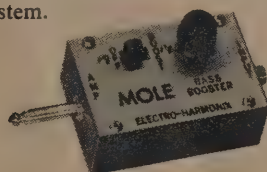
**LPB-1** This linear power booster is a compact solid state preamplifier that can up to quadruple the acoustic output of any amplifier. It will increase guitar sustain and improve the performance of all wah-wah pedals and distortion units.

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**Muff** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm 'n Blues bands of yesteryear.

**Mole** The mole bass booster will extract the highs and amplify the subharmonics, giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

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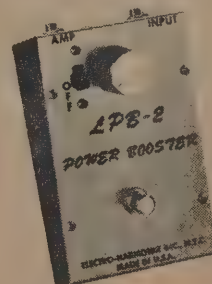
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**Screaming Tree** Similar to the Screaming Bird but with a heavy-duty foot control switch, this ultimate treble booster gives your rhythm or lead playing more drive than you thought possible—by emphasizing the BITE you get just when your pick plucks the strings.

**Little Muff** Like the Muff but in a floor model that features a foot control switch.

**Hogs Foot** A bass booster for professionals who want the thick, heavy sound necessary for blues playing. Technically similar to the Mole, but with foot switch.



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: ☐ 18.95 Muff (plug into amp) ..... ☐ 23.95 Little Muff .....  
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## BREWER AND SHIPLEY

(continued from page 31)

**TS:** We're influenced by the people we work with in the studio. We write a song, and our piano player may play something that I would never have conceived, that will actually change the song, and you might like it well enough, and it influences you heavily enough that the next time you're sitting there writing a song, you take that approach to it, get that kind of feel.

**MB:** We've been together four years now, and we'd both worked about three years before that, traveling, performing, writing. And we're still doing just those things. It's just more intense now. It's not nearly as groovy as before. We don't have very much time at all for our personal lives.

**TS:** Most of our time is spent waiting. You go to your plane, they give you a ticket, they say, go to Gate 19, and you have to wait for the plane. You wait for

a cab, wait for the people who are supposed to take you someplace. You have to wait for the people who are supposed to take you to the concert, but it's really not long enough to get involved in something even to get out your guitar and start picking.

**MB:** Everything becomes very unspontaneous. Your daily routine is planned for you.

**TS:** Sometimes I think the more successful you are, the less enviable the performing situation is in terms of real, personal communication.

**MB:** We can't even keep our mail straight now. Somebody just ripped off my mailbox. Literally tied a chain around it and drove right off. Ripped it right out, bolts and everything. Whoever took it, I hope they're using it for a good purpose. ☐ NANCY ERLICH



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## CAT STEVENS

(continued from page 68)

always mean the same thing to everyone who is listening, yet it has to be heard.

"You see, in America a large proportion of the audience comes for the event instead of the artist. Elton John got caught up in this trap and he didn't know it at the time.

"I guess that's what festivals were really all about. It didn't matter who was on, it was a nice summer and you'd go along to dig it because you knew other people would be there.

"Honestly, I didn't expect things to happen in the States like they did. But when I got there everything just felt right. Though I was angry at the time that 'Mona Bone Jakon' didn't get off the ground, but then it didn't get off here or anywhere for that matter except in France.

"I was really upset about that, so when I went over I was really determined to make it on my first trip. I wasn't into like doing three trips and like they say earn money gradually. I earned money on the first tour, even though it was only \$250 it was enough to come out and say, 'I've done it.' You don't have to do loads of tours and like you don't have to go through all that hassle. Not if you really mean what you say."

Stevens yet again admits as an afterthought that he still is very much surprised by the reaction. "And that's why I don't want to get too hung-up on it, and let's face it so many people do."

With astute know how Stevens is instigating his own demand by only doing four week Stateside tours of selected dates at any one time. "I don't want to play before 40,000 people in a football stadium, because that's it ... what's the next thing?

"The only alternative then is to do jingles." □ ROY CARR

# We're not the only ones talking about Electro Harmonix



Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

## Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in *Crawdaddy!* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us—the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of ass. Besides which, it is so well engineered that it's a natural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



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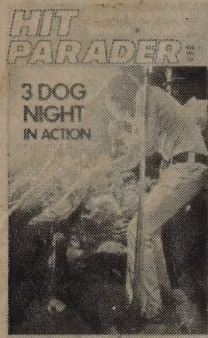
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"Surrender"  
"Spanish Harlem"  
"I Just Want To Celebrate"  
"Where You Lead"  
"Mother Freedom"



JANUARY, 1972

The Rolling Stones  
Jefferson Airplane  
Rod Stewart  
Brewer & Shipley  
Tom Fogarty  
Carly Simon

"So Far Away"  
"Yo Yo"  
"Birds Of A Feather"  
"Gimme Shelter"  
"Supersat"  
"Bangla Dash"  
"Stagger Lee"



FEBRUARY, 1972

John & Yoko  
Sly  
Ginger Baker  
Jack Bruce  
John Kay  
Moody Blues

"It's Only Love"  
"Two Divided Love"  
"Only You Know And I Know"  
"Midnight Man"  
"Long Ago And Far Away"  
"Touch"



MARCH, 1972

Beach Boys  
Led Zeppelin  
Jethro Tull  
Cat Stevens  
Rod Stewart  
The Drifters

"Maggie May"  
"Gypsies, Tramps & Thieves"  
"Supersat"  
"Baby I'm A Want You"  
"Two Divided By Love"  
"Have You Seen Her"  
"Got To Be There"



APRIL, 1972

Carole King  
Lennon-McCartney  
Who Write What?

BLACK SABBATH  
THE CRITICS

THREE DOG NIGHT  
BREAD  
CREEDENCE

"I'd Like To Teach The World  
To Sing"  
"Sour Suite"  
"White Lies, Blue Eyes"  
"Anticipation"  
"Day After Day"  
"Let It Be"



MAY, 1972

Mick Jagger  
Judy Collins  
Paul McCartney  
Jeff Beck  
Bill Withers  
J. Geils Band

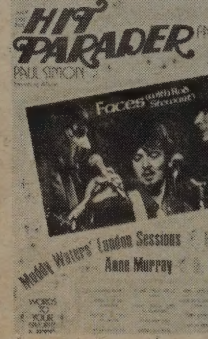
"Without You"  
"Never Been To Spain"  
"Hurting Each Other"  
"Levan"  
"It's One Of Those Nights"  
"Fire & Water"  
"Floyd Joy"



JUNE, 1972

Melanie  
Paul Simon  
Procul Harum  
Paul Anka  
Marc Bolan  
Albert Collins

"Rock And Roll Lullaby"  
"Ring The Living Bell"  
"American Pie"  
"Everything I Own"  
"Sweet Seasons"  
"The Way Of Love"  
"Son Of Shaft"



JULY, 1972

Anne Murray  
Cat Stevens  
Blood Sweat & Tears  
Muddy Waters  
Faces  
Rick Grech

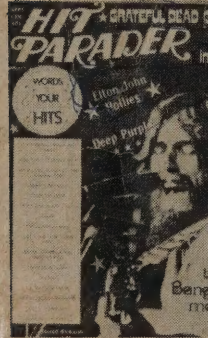
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"Tiny Dancer"  
"King Haroin"  
"The Day I Found Myself"  
"Glory Bound"  
"We Got To Have Peace"  
"Rock And Roll"



AUGUST, 1972

Doors  
America  
Guess Who  
Badfinger  
Flash  
Don McLean

"Vincent"  
"Am I Losing You"  
"Oh Girl"  
"Baby Blue"  
"Day Dreamin"  
"Big Man"  
"Run Run Run"



SEPT, 1972

Elton John  
Grateful Dead  
Hollies  
George Harrison  
Don McLean  
America

"Diary"  
"Song Sung Blue"  
"I Saw The Light"  
"The Family Of Man"  
"It's Gonna Take Some  
Time"  
"I'll Take You There"  
"Brother Brother"



OCTOBER, 1972

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Steven Seals  
Chuck Berry  
Alice Cooper  
Jimi Hendrix  
Laura Nyro

"Rocket Man"  
"Long Haired Lover  
From Liverpool"  
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